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No 104
Jan '92
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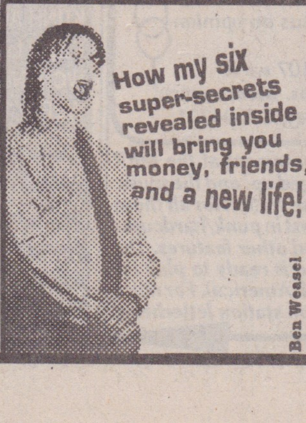
Lawrence Livermore

BANDS



How my six super-secrets revealed inside will bring you money, friends, and a new life!

Ben Weasel

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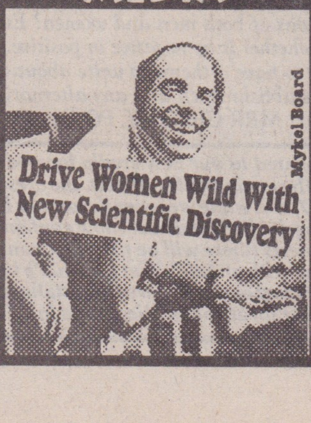
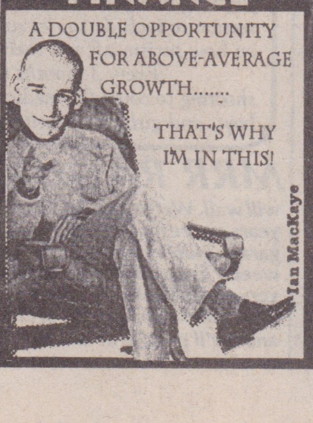


Drive Women Wild With New Scientific Discovery

Mykel Board

FINANCE



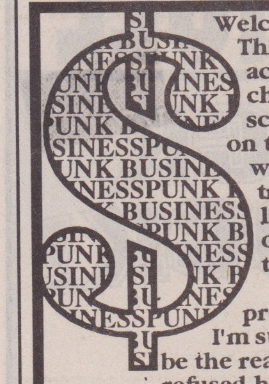
A DOUBLE OPPORTUNITY FOR ABOVE-AVERAGE GROWTH.......

THAT'S WHY I'M IN THIS!

Ian MacKaye

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.



Welcome to MRR's mini theme issue on "Punk Business". This idea originated from that well-known political activist, Ben Weasel. He felt that MRR was entirely too charitable and unconfrontational towards certain "old school" punk bands, that we tend to let them off the hook on too many things, especially business practices, because we've known each other a long time. This may have been true to some extent, and we gladly gave him the green light to persue an investigative piece on just how some of the more popular "bigger" punk/hardcore bands do their transactions.

Ben entered this exercise with quite a few preconceptions and prejudices in mind, some of which I'm sure you've read in his column before. (And which may be the reason why some of the people he wanted to speak with refused his attempts). Being the outspoken, and sometimes stubborn lad that he is, I expected his article to be a somewhat more lengthy version of his monthly rants, short on fact and long on opinion.

But much to my very pleasant surprise, Ben did a whale of a job. He bent over backwards to present all sides of controversial issues, and through the process of doing his research, he obviously changed his mind about some of his original ideas. It is very much to his credit that he did not try to force facts into preconceived determinations of what the final conclusions would be.

I hope you'll enjoy reading his piece as much as I did, and Ben and the MRR staff certainly hope this will spur discussion on not only the issues dealt with here, but will also encourage more of you to undertake similar projects in the future. It is this kind of journalism that our scene (and the world) needs more of.

To augment this theme, we have included a lengthy interview with Ian MacKaye about how Fugazi (and to some extent, Dischord Records) conducts their business dealings. Whether you like this band's records or not, they have set new precedents on applying punk ideals to bigger arenas, and are influencing many others in the process.

Finally, most of the columnists this month are diverting their attention to the same general issue of "punk and business", which will hopefully cement this theme issue. We will try to present more of these concept mini-issues in the future, but let's hear from you first. Tim

CONTRIBUTORS—

MRR is always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed. It can't read hand-written corrections. It can't read low-quality photocopies.

If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner (or a xerox machine). Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (song & book titles in quotes, LP/EP titles & zines in italics, local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway).

If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (both Mac & IBM, as long as you tell us which program you used). We will return your disk to you.

••••••••••••IMPORTANT NOTE••••••••••

Beginning last issue, MRR was 16 pages fatter. Hopefully, this will decrease the ad backlog in a hurry, as well make room for more interviews, columns and new features. We are going to try to keep the same cover price, and keep subs the same for US and Canada, but as you can see from the sub list on the next page, some overseas subs have increase.

"WHAT'S THE SCOOP?"... We want to broaden the scope of this section, and what better way is there than to have people getting "the scoop" from their own local "scenes". Must have access to a camera, tape recorder, and a typewriter or computer. Also must have the gall to ask sordid questions. For further details write: Mc Mike c/o MRR.

WHAT WOULD MOTIVATE you to write in about the sexist attitudes in yourself that you are or aren't confronting? What if we expanded the MRR "Girl Stuff" section to include stories and opinions of both men and women? Everyone has an opinion on how sexism affects their lives, whether it be negative or positive.

Every 3 months we'll try to have a theme to write about. So in #107 we're shooting to cover the medical dis(establishment), and any alternative options. Men, women, boys, and girls, start writing now to: MRR Girl Stuff, PO Box 288, Berkeley, CA 94701.

***MRR RADIO** has relocated to our new studio located in the basement at the MRR house. The equipment is all new, the crew is charged up, and the music will wail. We've been at this since 1977, and while we recently lost our home base station for all those years, we're fucking ready to kick ass again. Each one hour show contains the latest in punk/hardcore/garage indie releases, as well as interviews (there will be more of them now) and other features. The weekly show comes on cassette, along with an info sheet on what's inside, and is ready to play for very cheap (just a tad above cost--averaging about $5 a week for stations in North America). For more information on how to receive the program at your station, send in an inquiry on station letterhead, and we'll get the details to you.*

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MAXIMUM ROCKNROLL

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CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
KALX Berkeley, CA 90.7FM Weds midnight
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KSCL Shreveport, LA 91.3FM Weds 10PM
KUNH Albuquerque, NM 89.9FM Weds 10PM
KZUM Lincoln, NE 89.3FM Weds midnight
WCNI New London, CT 91.1FM Sat midnight
WEFT Champaign, IL 90.1FM Sat 6PM
WGHR Marietta, GA 102.5FM Tues 9PM
WYRE Waukesha, WI 103.9FM Fri 8PM & Sun 9PM
WZRD Chicago, IL 88.3FM Sun 3:30PM
Radio Pomme Louviers, France 91.6FM Sat 5-7PM
A Slot Helmond, Holland call station

RADIO STATIONS: MRR Radio shows are available for stations only. Requests for info should be on station letterhead. Contact us at the address on the next page.

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- *U.S.:* available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00. Calif residents, it's $16.25--cuz of sales tax!!!
- *Canada:* available from U.S. address at bottom of page. Copies are $2.75 each/ 6 issues sub for $16.50 (US dollars).
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- *U.K.:* available from MRR/ PO Box 59/ London N22/ England. Copies are £2.50 each/ 6 issue sub for £10.00. Write this address for European distribution too.
- *Europe:* available from U.K. address above. Copies are $4.50 each/ 6 issue sub for $24.
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BACK ISSUES AVAILABLE:

Back issues #37-38, 42, 44-52, 55-64 are $1.50 each ppd in U.S. ($1.65 in Calif), $2 Canada, $2.75 So America, $4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 66-100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $5.50 Asia/Australia, $3.00 So America. Back issues 101-103 are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is $5 per issue.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

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1/6 page: (2 1/2" x 5") $25
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CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Suzanne B & Mike M/pic: Cammie T

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

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Please send all records, letters, articles, photos, interviews, ads, etc., to:

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PO BOX 288
BERKELEY CA 94701-0288
(415)648-3561

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay--no CDs or tapes).

MICK KRASH

V/A-Voice Of The Voiceless-LP
JONES VERY-Trains Of Thought-EP
Apocalypse Now-the film of big screen
NATION ON FIRE-Live-EP
Mi6-EP/SOULSIDE-2xEP
GRAVEL-EP
LIFETIME-EP
TURNING POINT/NO ESCAPE-split EP
INFLATABLE CHILDREN/PUZZLEHEAD-split flexi
LIFE BUT HOW TO LIVE IT-Burn-EP
MUDWIMIN-EP
CRUCIAL YOUTH-A Gig Too Far-EP
NATIONS ON FIRE-The Demo Days-EP
TUMOR CIRCUS-LP
UNIT PRIDE-Then And Now-EP

TIM YOHANNAN

BADTOWN BOYS-Date With Death-LP
CHICANOCHRIST-EP
DWARVES-Thank Heaven For Little Girls-LP
EL SMASHO!-EP
LA PERRERA-Right Side Of My Mind-LP
NAKED AGGRESSION-EP
NATIONS ON FIRE-Demos-EP
NESSUN DORMA-Chew It Over-LP
POISON IDEA-Dutch Courage-LP
SCREECHING WEASEL-My Brain Hurts-LP
SEQZION DEMONZIADOS-Justa Coprocracia-LP
YOBS-Xmas II-LP
V/A-A Mouthful Of Monkey Bile-EP
V/A-Molotov Cocktail Punk-EP
V/A-Sicher Gist Es Bessere Zeiten-LP

CHRIS DODGE

PLUTOCRACY/APROCTOUS-split flexi
JAMES BROWN-live
DISCHANGE/E.O.W.-split EP
NIGHTMARE/CONCRETE SOX-split EP
ROTTREVORE-EP
CONFRONTATION-EP
CHICANOCHRIST-EP
INCANTATION-EP
HEROIN-EP
CARCASS-Necrotism.....-LP
FUDGETUNNEL-Hate Songs In E Minor-LP
A.C./PSYCHO-split EP
EXIT 13-Spare The Wrench-EP
UNLEASHED-Where No Life Dwells-LP
MELVINS-live

SUZANNE BARTCHY

CONFRONTATION-Dead Against The War-EP
APPLE-DisenagrateThe Church and State-EP
NESSUM DORMA-Chew It Over-LP
CONTROPOTERE-Il Seme Della Devianza-LP
CONCRETE SOX/NIGHTMARE-split EP
SCREECHING WEASEL-My Brain Hurts-LP
DEMISE-Furnace Of Tension-EP
PIOSON IDEA-Dutch Courage-LP
ANTISECT-Live In The Darkness-LP
TIT WRENCH-Twelve Swinging Inches-LP
CHICANOCHRIST-EP
DISCHANGE-/EXCREMENT OF WAR-EP
PLUTOCRACY/APROCTOUS-split flexi
NAKED AGGRESSION-EP
GODFLESH-Slateman-EP

KARIN GEMBUS

APPLE-Disintegrate-EP
USE-Do It Tomorrow-LP
MOUSE-EP
NAKED AGGRESSION-They Can't Get Me Down-EP
SUPERCHUNK-No Pocky...-LP
NATIONS ON FIRE-Demos-EP
JONES VERY-Trains Of Thought-EP
V/A-Voice Of The Voiceless-LP
THEE HEADCOATS-Hatred....-LP
V/A-Teriyaki Asthma Vol VI-EP
MUDWIMIN-EP
SPOKE-Celebrated-EP
W.S. BURROUGHS/G.V. SANT-EP
BLUE-GREEN GODS-Implosion-EP
DRYROT-EP

MICHELLE HAUNOLD

DWARVES-Thank Heaven For Little Girls-LP
LUPO-EP
ZERO BOYS-Make It Stop-LP
SCREECHING WEASEL-My Brain Hurts-LP
POISON IDEA-Dutch Courage-LP
SELF DESTRUCT-Affray-12"
THEE HEADCOATS-Hatred Ridicule & Contempt-LP
YOBS-Xmas II-LP
BADTOWN BOYS-Date With Death-LP
TIJUANA IN BLUE-Los Insoportables-LP
DANBA-Plata For Man-LP
VAGABONDS-Laugh Or Cry-45
GORIES-Here Be The Gories-45
V/A-A Mouthful Of Monkey Bile-EP
HEROIN-45

WALTER GLASER

GODFLESH-Slateman-45
PUBLIC ENEMY-all
CELL-Never Too High-45
HELIOS CREED-all
GORILLA-Detox Man-45
GROTUS-Brown-CD & live
HEAD OF DAVID-Seedstare-CD
SWELL-Well?-LP
DAVY JONES LOCKER-LP
GOD BULLIES-War On Everybody-LP
CROWS-pic disc
HAMMERHEAD-pic disc
JONES VERY-Radio Wave-LP
SUPERCHUNK-No Pocky For Kitty-LP

LALI DONOVAN

SCREECHING WEASEL-My Brain Hurts-LP
SPOKE-Celebration-EP
CHICANOCHRIST-EP
VAGABONDS-Laqugh Or Cry-45
BADTOWN BOYS-Date With Death-LP
HEROIN-EP
ANHREFN-Dave Goodman Sessions-LP
ZERO BOYS-Vicious Circle-LP
DWARVES-Thank Heaven For Little Girls-LP
TIT WRENCH-Twelve Swinging Inches-12"
FALL-OUTS-Don't Want The Sun-EP
URBAN TERROR-First Shot-EP
JONES VERY-Trains Of Thought-45
DRYROT-EP
CAPT 9s & KNICKERBOCKER TRIO-EP

BRUCE ROEHRS

MEAT PUPPETS-live
V/A-Voice Of The Voiceless-LP
POISON IDEA-Dutch Courage-LP
METALLICA-Unforgiven-45
NEIL YOUNG-Weld/Arc-LP
MONSTERLAND-Get Out Of My Head-EP
LOVE GUTTER-Until We Meet Again-EP
V/A-Sounds From The Street-EP
EL SMASHO!-Clown In The Family-EP
LOU REED-spoken word live
V/A-Molotov Cocktail Punk-EP
FALL-OUTS-Don't Want The Sun-EP
Mi6-Midstream-EP
GIRL TROUBLE/A BONES-split 45
SUBTERRANEAN KIDS-Live In AU-EP

JON VON

SMUGGLERS-At Marineland-10"
JACKSON SAINTS-live
ZERO BOYS-Make It Stop-LP
BADTOWN BOYS-Date With Death-LP
SHONEN KNIFE-712-LP
COSMIC PSYCHOS-Blokes You Can Trust-LP
VAGABONDS-Laugh Or Cry-45
DWARVES-Thank Heaven For Little Girls-LP
SPOON-Trash-45
CRUCIAL YOUTH-A Gig Too Far-EP
THEE HEADCOATS-Hatred Ridicule & Contempt-45
SCREECHING WEASEL-My Brain Hurts-LP
AMERICAN SOUL SPIDERS-Lazy Cowgirls-45
GORILLA-Detox Man-45
GIRL TROUBLE/A BONES-split 45

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- **Sat Dec 14** - The Stalin, **Bomb, Grotus, Vomit Launch, Bob Evans**
- **Fri Dec 20** - Chorus Of Disapproval, **Strife, Struggle, TBA**
- **Sat Dec 21** - Ill Repute, **Motorpsycho, Krupted Peasant Farmers, Sharon Tate**
- **Fri Dec 27** - Outspoken, **Resurrection, Mouthpiece, Juke**
- **Sat Dec 28 - (Very Small Nite)** Logical Nonsense, **3 Finger Spread**
- **Tues Dec 31** - New Years Eve Disco Ball
- **Fri Jan 3** - Warlock Pinchers, **The Blamed**
- **Sat Jan 4** - Monsula, **Blatz, Soulfish**
- **Fri Jan 10** - DC Beggars, **Hedgehog, Ruination, Vicious Midgets, Big Thumbs**
- **Sat Jan 11** - TBA
- **Fri Jan 17 or Sat 18** - Poison Idea
- **Sat Jan 25** - Jeff Dahl & Rikk Agnew, **Gargoyles, Electric Ferrets, $creaming Bloody Marys**
- **Fri Jan 31** - MDC, **Econochrist, TBA**

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Artist	Title	size	Price	Country	LABEL
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Anger Means	Not Human Anymore	7"EP	2.70	USA	Skene
Antischism	Live in the Studio	7"	1.35	USA	Selfless
Antisect	Live? Hallo There...	LP	6.60	UK	Graven In
Apple	Disintegrate The Church & S	7"EP	2.30	USA	Broken
Apple	Neither Victims Nor Executi	7"EP	2.30	USA	Broken R
Autoclave	Autoclave	7"	2.85	USA	K/Dischc
Avail	Who's to Say?	7"	2.50	USA	Sun Spot
Aversion Therapy	Aversion Therapy	7"	3.60	Australia	Swan
Bad Attitude	A Long Way	7"	3.30	Germany	X-Mist
Betray	Betray	7"EP	3.00	Germany	Crucial R
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Blister	Stiches	7"	2.40	USA	Shred of
Blisters	Sleepers EP	7"EP	3.25	USA	Silent Th
Bored	My Pal	7"	3.15	Australia	Munster
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Captain Crunch	Girl At The Zoo	7"EP	2.75	USA	Short Ha
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Citizens Arrest	A Light in the Darkness	7"EP	2.40	USA	Wardance
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Crankshaft	Shankcraft	7"EP	2.10	USA	No Idea
Crib	Toy's Are All Just Out of Re	7"	2.60	USA	Magnator
Cruisers	Christmasman	7"	3.90	Germany	Pigture D
Cynics	Buick Mackane	7"	3.25	USA	Sympath
Das Klown	Das Klown	7"EP	1.30	USA	none
Days of Decision	Days of Decision	7"EP	3.25	USA	Sutra U
DC Beggars	You're So Pretty	7"EP	2.30	USA	Rathouse
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Dissent	Expression	7"	2.30	USA	Amity
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Dybbuk	Dybbuk	7"EP	2.60	USA	Self Des
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Fiddlehead	Moneyman	7"	2.60	USA	Wuxtry/L
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Flash Bastard	Flash Bastard	7"EP	2.60	USA	Stiff Pok
Fleisch	Macht Süchtig	7"EP	1.75	Switzerl	Farout
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Four One One (411)	This Isn't Me	LP	6.00	USA	Workshec
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Fuel/Angry Son	Fuel/Angry Son	7"	2.80	USA	Skene
Fuel/Phleg Camp	Fuel/Phleg Camp	7" EP	2.30	USA/Can	Allied
Fugazi	3-Songs	7"	2.90	USA	Dischord
G-Anx	Masterpeace	7"	2.60	Sweden	Elderber
Gits	Second Skin	7"	2.30	USA	Broken R
Go	Your Power Means Nothing	7"EP	2.80	USA	none
Gray Matter	Gray Matter	2 7"	5.45	USA	WGNS/D
Greyhouse	Revolution by Numbers	7"	2.85	USA	Withering
Hali Gali Halid	Vo-Zdra	7"EP	3.75	Yugoslav	Listen Lo
Hate X9	Khristmas in Kuwait	7"	2.80	USA	RU Dead
Hatful Day	Patchwork	7"EP	1.05	USA	File 13
Heavenly	Our Love Is Heavenly	7"	2.70	UK	Sarah
Hell Nation	Hellnation (Suppression)	7"EP	2.50	USA	Sound Pc
Hemi	Save Yourself	7"	2.60	USA	Shred of
Hemi	Slow Leak	7"	2.70	USA	Big Mone
Heroin	Head Cold	7"EP	2.30	USA	Vinyl Co
Holy Rollers	Origami	7"EP	2.85	USA	Adult Sw
Holy Rollers/Julian Exp	Wheel	7" EP	2.50	USA	Simple M
Humor God	Amber	7"	2.60	USA	Bent
Idora	Idora	7"EP	3.00	Japan	Heart Fi
Inert	No Information	7"EP	2.00	Germany	Touk Tou
Inspector 12	Jack	7"EP	2.80	USA	THD
Interstellar Villians	Interstellar Villians	7"	3.15	Australia	Munster
Jacknife	Wish You Were Here	7"	2.60	USA	Magnator
Jobbernowl	Static Head	7"EP	2.95	USA	Re Core
Joseixo	My Deaf Pink	LP	8.15	Spain	Munster
Keuhkot	Musiikkia Kondukuktoorivaun	7"EP	2.00	Finland	Stigma
Los Potros	Black Light	LP	8.15	Spain	Munster
Los Valendas	Purple Friend	7"	3.50	Spain	Munster
Mudwimmin	Wild Bill	7"	2.30	USA	Imp
Naked Aggression	Naked Aggression	7"EP	2.30	USA	Stay Dis
Nausea	Extinction	LP	8.80	USA	Meantimc
Nuisance	Confusion Hill	LP	6.30	USA	Lookout
Patrullero Mancuso	El Arte De Odiar	LP	7.00	Spain	Munster
Pennywise	Pennywise	LP	5.60	USA	Epitaph
Reflex From Pain	Black & White	7"EP	3.15	USA	Blitzcore
Salad Daze	Salad Daze	7"EP	2.90	N. Zealan	none
Screeching Weasel	My Brain Hurts	CD	8.80	USA	Lookout
Screeching Weasel	My Brain Hurts	LP	6.30	USA	Lookout
Screeching Weasel	Punkhouse	7"EP	2.60	USA	No Budge
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Tumor Circus	Tumor Circus	LP	6.30	USA	Alt Tent
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V/A	El Garito Cafe vol. 1	7"EP	3.50	Spain	Munster
V/A	Si One	7"EP	3.00	USA	S.L
V/A	Out of Their Mouths & Into Y	7"BOX	14.30	USA	Atavistic
Wordbug	Losing It All	LP	8.40	UK	Boss Tun
Wynona Riders	Wynona Ryders	cass.	2.60	USA	none

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Breakthrough	Summer 199	print	2.00	USA	femininity revisited, gulf w
Class War	#49	print	0.80	UK	US edition of rebellion arou
Dear Jesus	#37	prin	1.50	USA	w/MRR, M. Bullshit, Seth T
Frighten the Horses	#6	print	2.90	USA	good fiction, informative
Go	#4	print	1.20	UK	w/Go, SM-70, Confusion,
Intermission	Intermission	print	1.80	USA	Killer photozine w/agro pur
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Mole	#4	print	2.90	USA	w/Ian MacKaye, Unrest, Be
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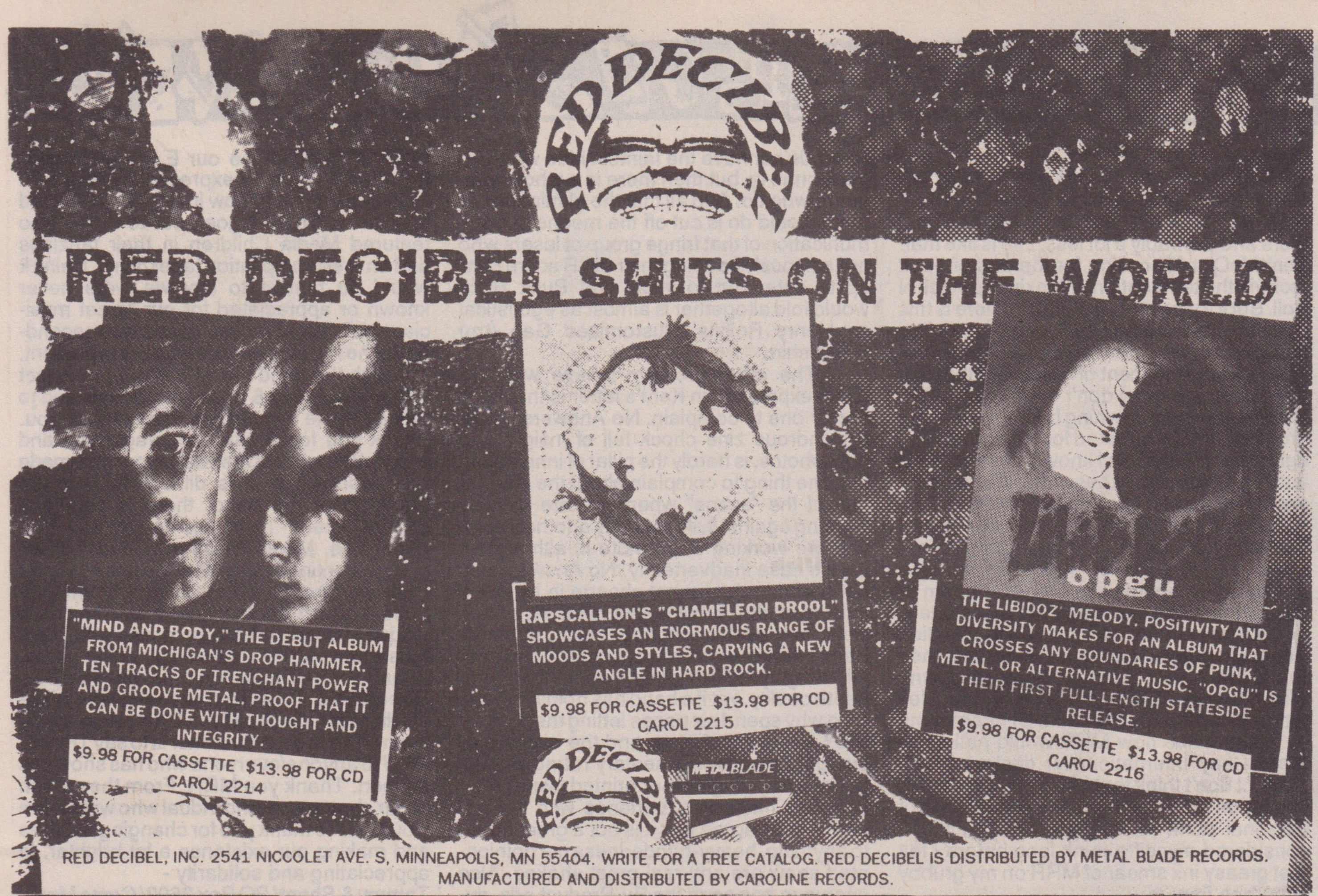
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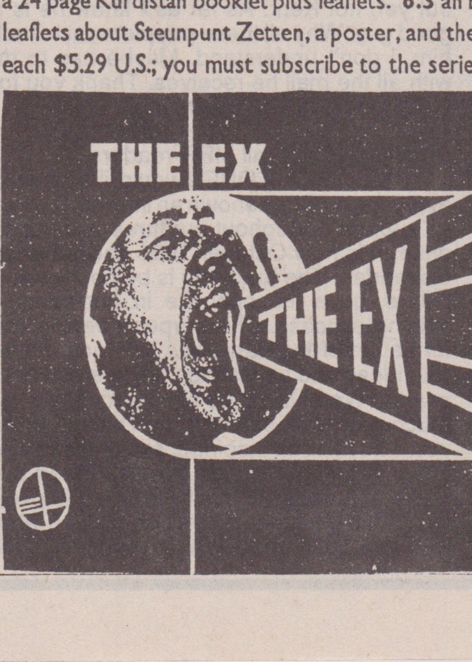

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Letters

Dear Mrr,

I know that I should just write to the man himself, but this is so much more fun! After all these are just thoughts. Nothing more and probably a lot less. Life is like that. Kent McClard is calling for the end of punk rock via the termination of Maximum Rock N Roll. But if it were only that easy. There is this illusion within a small sect of the so-called punk community that thinks MRR represents the embodiment of "punk." All the truly punk people I know don't even read MRR, they are too busy downing beers, munching drugs, or getting arrested for fighting left and right. The only people I know who read MRR and get caught up in these trite little debates are complete and total nerds. Boring fucking geeks who used to be the losers all the cool stoners or punks used to push around and mock in High School, I should know. True enough, that people like GG Allin seem to realize that MRR exists and will occasionally pen a letter or two, but one has to question if they are regular avid readers. So who then would be hurt if poor MRR shut down? Albeit, there would be a massive impact felt through certain staples of the DIY community, I do not see how MRR would nationally (dare I say Internationally) destroy "Punk Rock." I don't think that MRR has very much impact on the indoctrination or implication of personal punk rock. I can tell you that I considered myself a punk long before I felt that greasy ink smear of MRR on my grubby suburban fingers.

Punk Rock is too much of an institution in this society. To say that MRR is boring is one thing, to say that punk rock is boring is harder to assert. For when you begin to talk about the movement there are then so many varying definitions and experiences; that punk rock can mean anything from those idiots in that terrible slasher flick "Futurekill," to those idiots pushing the stalled bus in "Another State of Mind," to everything in between proves this point. Kent have may as well said that Mtv should go off the air thus destroying once and for all, that incipient popular music. An example of short-sighted tunnel vision, if I have ever witnessed it. Punk Rock will go on no matter what, whether or not MRR is printing exciting issue after exciting issue.

So then is there no validity to Kent's assertion? No, the end of MRR would strike a direct blow to the loins of such economic patriarchs as Mr. McClard, but would have little impact, I think, on the "scene" as a whole. It is amazing the networking that takes place through MRR, but it is a limited network. Like any zine I have come across, MRR reflects a certain attitude, that being of a sanctioned DIY feel. Have you ever noticed the repetition of ads from issue to issue, the familiarity of the names that keep popping up? Some would shout out cabalist theories to explain this, but I feel that it is inherent in net working and the very art of zine production. Certain types are attracted to the personalities, message, and bands that constitute the nucleus of MRR.

There are a great number of respected punks that don't know who is on Lookout Records nor have the faintest idea who Tim Yohannan is, but then there is a whole subgenre who do. And all that the elimination of MRR would do is cut off the means of communication of that fringe group of losers who are anxiously keeping their MRR score card up to date. But to imply that Punk Rock would fold altogether is almost as egotistical as Henry Rollins' Customized Gap (tm) Sweatshirt.

The other problem I have with the ideas expressed in Kent's letter is that he is hardly one to complain. No Answers, albeit a wondrous zine chock full of insight and neat photos, is hardly the pillar of innovation. It is one thing to complain about the stagnation of the "scene" when you are actively working against it, it is entirely another when you are working to promote it, although in Kent's case inadvertently. No Answers has not had a major format change in its entire existence, the layout is always clean, accessible, and overly-accommodating at times. Band interviews are always central and usually lengthy, which does inspire a more in depth quality, yet if a band has nothing to say then why spend six pages letting them prove this? Reviews, photos, and the occasional straight forward commentary round out just about every single laser printed issue. Anyone who has any experience with No Answers must agree that it is not a great threat to anything, heavy-handedness nor opinionated spew are any real great shakes. Also everyone has seen the By-Product ads, every month same format with little changes, nothing too earth shattering or imaginary. The looks of recycling with little variation. But isn't that what he is complaining about? I am confused. Kent's letter seems more to me like a cry for help than it does a cry for change. Who is going to offer the arm of innovation? Good question, Kent.

Roasted in disgust, lambasted by boredom, simply an asshole.

Reverend John Xerxes Piché/ 2622 Princeton Rd./ Cleveland Heights Ohio 44118

PS. I am not attacking Kent McClard. I am, though, attacking Kent McClard's ideas and comments which are respresentive of, but yet, not Kent. As far as I know he is a good guy. Why all these people want to fuck him, I don't understand. Maybe has to do with all the mail he receives. Thank you for your generous understanding.

An open letter to all MRR readers,

MEDIA CHILDREN would like to thank everyone who has shown an interest & given us support throughout our three year existence. It is now October 1991 and we have disbanded. The break-up is by no means a failure, quite the opposite in our eyes: a shining success. The purpose behind the formation of the band was to reach others with ideas and a message we deemed necessary. We believe we have accomplished much of what we set out to do. The past three years have been inspiring, exciting and life-altering. Like all bands we weathered our share of rumors but quickly learned to overlook such things and continue on with what we were there for. We would like to thank those who purchase our E.P. - especially those who wrote to express what the E.P. meant to them and how it helped or affected their lives. Thanks goes out to those who featured Media Children in their fanzines and on their compilation tapes/vinyl. I think it would be honest to say we were never known or appreciated for our "great musicianship" - more so, our music was secondary to the message we were there to present. Through the band I have come into contact with many caring & acting individuals and to those people I would like to say thank you. Thank you for all the encouragement and support throughout the years, you have made it all worthwhile. It is difficult to face the break-up of the band, there is pain and sadness there - much like an end to a marriage. Yes, Media Children is over but we plan to continue with what we did in Media Children through other outlets. In time we hope to form another band as there is a unique quality in relaying a message through music that can be achieved by nothing else. Shant & I will continue with our fanzines (*Freedom* & *Time To Unite*) and with Mass Media Records (look for a DAN release very soon). The point of this letter is to say THANK YOU to anyone/everyone who has shown us support. Thank you MRR. From the person at our shows to the individual who writes - we would like to thank you for changing our lives and making our existence a lot brighter. In appreciating and solidarity -

Tammy & Shant/ PO Box 2692/ Costa Mesa, CA, 92626

To MRR and John Stabb,

John, what's up? I can't believe you're such a crybaby. Who cares if Aspirin Feast played nude? Who cares if their singer (who is by no means psycho) got sick after their set? He wasn't on drugs, it was probably due to lack of food and sleep.

Aspirin Feast and the Whipped are two entirely different bands with only two of the same members. (One probably was filling in for someone who couldn't make the tour because she wasn't the same bass player as the one on their 7".) Whatever, it doesn't matter, they sound totally different. They were all really cool people, they crashed at our pad and didn't do anything wrong at all.

I don't know about the money situation but I think it wouldn't have hurt you to share your guarantee with the Seattle bands who just needed a little gas money. (They were all in only one van.) I hardly think anyone would have killed you, and you calling the police was a little bit ridiculous. Also, the promoter at D.M.Z. is by no means lazy or incompetant. He busts his ass to put on independent bands' shows.

If you "didn't want to be around in this scene," you should have played in a bar near one of the colleges. You would have gotten a bigger guarantee anyway.

This letter is by no means slagging on Commonwealth, they were really good, but I thought Stabb was boring. If you're trying to seperate yourself from G.I., why were you selling G.I. shirts at the show? Perhaps to make more money?

Well, that's about it. Don't be afraid of the Whipped and Aspirin Feast, they are great bands and cool people!

Don't be afraid of San Antonio either. But be afraid of John Stabb, he might call the cops on you! Laters,

Kurt Reder/ 5618 Edie Adams/ San Antonio, TX 78240

To David Cross & John Stabb,

DAVID- Thank you so much for letting me know that punk is now officially dead so I won't be in the wrong social group anymore. If punk is dead, then why are you writing to a punk magazine that is read by punks? Seems like your statement is false to me. Looking like a "freak" doesn't make a person an instant punk. By saying that you show the insecurities you possess on how society looks at you. The American educational system is bullshit. Most people realize this at one time or another. Some people cannot handle it and they drop out; it doesn't necessarily determine their intelligence. To your "who would listen and respect what a neon mohawked spikes from hell leather jacket wearing high school dropout bitch his brains out on how the system fucked him over?" I would. So would a lot of other people..er..freaks I mean. Particulary people the system has also fucked over. By saying that, you mean no one from the system's governed normal populace will listen. So what? They're so drugged up on TV they couldn't listen if they wanted to. "Anarchy is no real answer"? And government is?

JOHN- First of all, I'd like to say how cute it is of you to name your new band Stabb. I've met the people from Aspirin Feast & Whipped and they seemed great to me. I guess things in this punk world is just a little too crazy for you huh, what with completely nude musicians (how gross!) and someone getting angry when one band gets paid and they don't. You said "Peace." at the end of your letter, yet you called the cops. The only "closed-mindedness" is you. Think about it.

Todd H./Anok & Peace Collective/S.I. Recordz/ 3332 Peachtree/ Lima, OH 45805

Dear MRR and Tim Brick,

I am so glad you didn't censor Mr. Brick's letter to issue #103 of your lying, sinful magazine. His letter opened my eyes. I can now see all the lies You continally churn out in an attempt to blind the righteous, christian, Straight Edge men of the world. I never realized that the magazine I loved so much was actually just a tool of Satan, whose only purpose was to undermine our church and state. I say that Mr. Brick should be immediatly elected Führer of our beloved country. God has obviously endowed him with some sort of special insight that shows him the truth. Your magazine's mission of subversion has failed. Mr. Brick, in his eloquent speech, has broken your spell, enabling us, the free white men, to see you for what you are - a member of the jewish, communist conspiracy to take over the world.

Okay, enough of the oozing sarcasm - it's hard for me to react rationally to someone like that. I am sorry if that opening paragraph offends anyone. I hope Mr. Brick doesn't really feel that way (it is hard to believe anyone does), but I wrote this, assuming that he and others actually do. I'll proceed now in a less McPheeters-like fashion for the benefit of people like Mr. Brick who are probably so feeble-minded that they don't understand sarcasm.

Mr. Brick brings up, in his ignorance and/or stupidity, a few subjects that I would like to talk about. Mr. Brick asks us, "How can you be politically correct without being straight?" I hope he is referring to Straight Edge, a doctrine, for lack of a better word, that I subscribe to, although, as shown in his triumphant letter, he is probably referring to sexual preference. First of all, Mr. Brick talks about punks that he sees at ABC NO RIO who drink, get high, and call themselves politically correct. I am willing to bet that Mr. Brick does not even know these "punks" that he refers to. Yes, I believe that not doing drugs is a way to resist our government's attempts at keeping us complacent and obsequious, but I doubt that those "punks" cared about or knew what they were doing. Mr. Brick assumes that all punks consider themselves P.C., but there are many "punks" who aren't really political. Also, there are many punk or alternative-looking people who are just following a trend. (This is something that the SE movement is sadly inundated with. It is hard to continue on a path that you believe in, when you are constantly hindered by people who profess to be with you, but are actually just there for looks and don't agree with you on anything except for maybe the artificial stimulant question.)

Also, the way in which he refers to these people as "punks" brings up some more shit. There seems to be a growing rift between so-called punks and hardcores (Straight-Edgers?). This is very bad for all of us. When Ian MacKaye first started using the word "Straight Edge", the words "punk" and "hardcore" were synonymous. Now they seem to be totally different things. In fact I have often seen both words used as cutdowns by both of the groups when speaking of the other. (MRR itself is extremely guilty of this. Columnists and other people who voice their opinions in your publication quite often use "Straight Edge" as a cutdown. Also, in many scene reports "punk" is used derogatorily by people who obviously think themselves as "hardcore") This is unbelievable, but true. A group that used to live an alternative way of life, free of prejudice, has now been split up into rival factions. Divided we will fall.

Mr. Brick speaks of Straight Edge people being mocked. Maybe it's because of people like him. I used to be proud to display an X on my hand or anywhere else, but because of people like him, it has become almost a symbol of disgrace. It seems to most people (especially the "punks" who are ridiculed by the SE faction) that we, members of the Straight Edge "movement" are ignorant jocks who are basically drug-free nazi skins. I live in the Bay Area and most (all?) of the shows I go to are at Gilman. Usually the small amount of Straight Edgers I see there are just skater kids who aren't very political and just like the music. This type of kid is harmless - they wear Xs on their hands and that's about it. The problem is I also occasionally see the type of macho SE person who, I hear, is abundant in other parts of the country. You know the type I mean, so I am not going to describe it. Mr. Brick, you and your kind are helping to bring the X down. Your ignorant pride and pitiful macho act are just creating a greater division between all of us and giving Straight Edge an even worse name. I appeal to the non-Straight Edge majority - please don't judge us all because of a few idiots like Mr. Brick. Most of us are liberal-minded individuals who are trying to reach the same goals as you are. Talk to us even if we have an X on our hand, we're probably alike in many ways.

Thank you for considering my thoughts. I'd appreciate some feedback - positive or negative. (Yes, Mr. Brick, you can write to me, I don't hide from opposing views.) Love,

Rob Pettersen/ PO Box 273/ Moss Beach, CA 94038

Dear MR&R,

I wanted to follow up on the article of mine you printed in #101 about the group SPECULA. The evening of October 2nd J. Larry quit the band, which resulted in Marks' being briefly hospitalized for emotional problems. J. Larry is not the same person I met years ago. He is now a deeply committed activist working for solutions to this worlds socio-political problems. I mentioned this in the article, but what I didn't know then was how much strain this had put on the relationship between these two. J. told me of his distaste for politically undirected self expression. Mark told me of his mistrust of rigid political dogma, and of the stifling of his vision for SPECULA. That evening when J. Larry informed Mark of his exit from the band to pursue full time activism, Mark went on a raving mad rampage. I was helping them load up after a performance when this happened. Mark went off, screaming about J.'s lack of commitment to self expression, and a feeling of being "stabbed in the back". He stole J.'s pickup (loaded with half of their equipment) and sped off into the night. Two hours later we called the cops, and the next morning they arrested Mark. They told J. Larry that he was still screaming when they found him, parked on the grass in a nearby city park. I spoke to Mark in the private hospital were he ended up staying a week. Mark demanded that I call him Specky Spec, and denied ever needing J. Larry in any capacity. As of now, SPECULA is alive and well with Specky at the helm. Since his release he has already told me about his new handmade instruments such as the Monoblast sonic mind tickler, and the whistling Suck-gun air guitar. Specky has lined up a rotating crew of cohorts (including myself) who wish join SPECULA on stage. SPECULA's second 7" record, "Vena Cava", is expected to be available some time in the near future. Sincerely,

J.D. Doherty/ 1135 N Damen Ave. #IF/ Chicago, Il 60622

P.S. To all my so-called "Straight Edge brothers" who are conservative assholes - open your fucking eyes!

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Letters

Dear Maximum Rockn'Roll Readers,

Our scene is being infected by a plague known as sports attire. The reason most of us became involved in punk or hardcore was because we didn't relate to the jock mentality that was forced upon us as good little Americans. We hated jocks in high school. They were the cause of most of our angst. Even now we have to deal with the jock mentality of George Bush: beat the other guy, we are the best, we must be the strongest! His words are very similar to those of a football coach. It's no coincidence Operation Murder 100,000 was initiated around the time of the Super Bowl.

By wearing sports attire, we support evil Republican corporations that promote the beating down and humiliation of another human being. Sports is one of the tools the government uses to keep Americans complacent. When the average American has time on the weekends to spend with his family and friends, he plops himself in front of the television and watches two groups of grown men beat the shit out of each other for entertainment, the same way one would watch two dogs go at it.

We must be careful and not let any of their corporate vices infiltrate our scene. If we are to offer a true alternative to the jock mentality of the New World Order, we must fight the infection known as sports attire.

Kevin Egan/ 8 Pond Rd/ Holbrook, NY 11741

Dear MRR

RED HOT ROCK-STARS, and other adventures: well a couple weeks ago I was on the phone with my friend Matt, discussing scene related stuff, he mentioned that the RED HOT CHILI PEPPERS were coming through town, and how the door price was going to be like 20 bucks. "Man I'm so fucking pissed! Do you want to help me start a boycott of the show and make some anti-Chili Pepper flyers?" Matt angrily asked. I'm like "Hell yes!" Then we continued to talk about how here and all around people confuse bands like the Red Hots, as being "punk" or in someway "alternative"'. What the fuck is so alternative about twenty dollar concert fares slick, glossy, pre-packaged c.d.'s and expensive rock videos? The thing is kids eat this shit up like candy! We talked to a number of "alternative" people who were eagerly awaiting the night of the big "show" and could not wait to put on their punk shirts and go mosh. When they asked us if WE had gotten OUR advanced tickets and we replied "We wouldn't go if they were the last cheesy funk band on earth!" Lots of people gasped in amazement. "No way you don't LIKE them? but they are so cool! "We tried to tell them that they are just greedy jerks capitalizing on punk to get big bucks but they wouldn't listen.

It's the night of the concert. I pick up Matt and we wander on down to where the R.H.C.P's are playing. As we go around back we notice a huge tour bus and some rather large equipment trucks. As we got closer we got to see their food-cart with a Bon Jovi-style deli tray deal complete with tacos, beer and chips. Then we ran all the way to Kinko's to make a bunch of our boycott flyers and ran all the way back. We walked in the place noticing the merchandise table (20 dollar shirts no less! hats and other garbage). We proceeded to lay some of our flyers out and as we walked away the guy and girl working the stand started mumbling some stuff under their breath so we went back to see what was was up. "What is this bullshit?" the guy yells! We stated very plainly that we didn't appreciate what the Red Hots were doing as far as their greedy, capitalistic ways, therefore, we are expressing our opinion.

"You guys are just stupid" sez the t-shirt guy, "People have to make a living people have bills to pay!"

"Exactly! We have bills to pay! That's why we can't afford this shit!" The t-shirt guy really didn't, have a good argument, the best thing he could say was that we were just naive little kids who didn't know what we were talking about.

As the concert let out, Matt and I stood about 10 feet apart and handed out our literature, I was a little nervous as I adorned myself in a "Fuck Red Hot Chili Peppers shirt;" with a big slash through the symbol but I felt it would have been worth it to get my butt kicked in the name of D.I.Y. plus the fact that I really believed in what we were saying. After the sweaty people took the last few flyers, Matt and I walked outside and decided to get some food. About 5 minutes later we met up with some local scenesters and close friends: Matt Picard, Matt Hartwell and his bud Tony. Me and Matt Mangan told them our story and we all decided to go back and see what we could see. Getting closer to the tour busses we could see the obsessed fans swarming around the band to get that precious AUTOGRAPH! Matt Hartwell says,"Should I go give them a flyer?" And we're "Do it!" So he strolls up to the mob and tries to give FLEA one. When Flea started to sign it Matt interrupts, "Don't sign it, read it and learn". He came back and we stared in amazement as these kids were going nuts to get their fucking signatures! O.K. here's the killer: One guy brought his fucking guitar for them to sign!! We laughed so hard! As we walked away later we wondered if they would even read it. So we decided to take a chance and go back to try and get a word with the fellows. The people had mostly cleared out; as we walked to the tour bus, Flea was standing in the doorway of the bus, and we gestured for him to come out, so he did. "Did you read the flyer?" asked Matt.

"Yeah."

"Well, what did you think?" We then prceeded to talk, argue, discuss things for about 15 minutes.

"Man, I was poor all my life, I always had to worry about paying the rent and now I don't have to," Flea said. He tried to tell us that music was his life, his art, and his love.

"Well, If you love it so much, wouldn't you just do it for the hell of it and not charge so much?" Tony exclaimed.

"Yeah, what about FUGAZI, who won't play for high door prices, couldn't you do the same if you REALLY cared about your fans?" I stated. "What about the 200 percent markup on shirts? I know that shit is cheap when you buy it in bulk." Flea told us how they sold the rights to their merchandise to some company, and now with all their money (the fans money) bought new houses. Basically what it came down to was this "I'm not going to feel guilty about making money." That's the one statement that really stuck with me. I felt as if he was maybe a tad guilty talking to us, for one thing he really wouldn't look us in the eye when he talked. I mean here's a bunch of honest to goodness, caring punx confronting him and basically calling him on his shit. I know if I was in his place I would feel guilty as hell, but, at least Flea was cool enough to come talk to us, so we shook hands and parted ways. We all felt as if we had accomplished a little something towards D.I.Y. by telling these people that we are fed up with the bullshit and speaking out against their greed. Later on, as we where walking down State St., I found some records in the garbage! Wow, what a cool night!

Well, changing subjects, I would really like to thank Filth for renewing my faith in punk, ya know, they aren't really that filthy at all, they cleaned up after themselves and everything. After seeing their dedication it really gives me new hope. Same goes for folks like David Hayes, Larry Lookout, Kent Mclard, and Tim Yo!, Lance and the MRR staff, ECONOCHRIST, DOWNCAST (r.i.p.?), BORN AGAINST, SUCKERPUNCH, Aaron COMETBUSelliot, 23 MORE MINUTES, S.F.T. Heart, POSITIVE GREED, PROFANE EXISTANCE and countless others that prove to me that PUNK IS NOT DEAD! People have to stop reliving the past and wake up to what is happening right now!

As far as the local scene here in Madison goes, things are starting to look up. For a while things we're looking pretty bad until we realized that no one was going to create a good scene for us, and we had to take the initiative and do it ourselves, we had to stop relying the greedy clubs and start over. Since then, a group of us punks have started something called The Wisconsin Punk Resistance, basically it's a non-profit D.I.Y. collective that puts up flyers, sets up FREE shows and gets shit going. So far, along with rainy day prod. (Matt and son) and Karoline Fang Gang we've set up a string of free or donation shows, and also had a very successful punk picnic which was hella-rad! People from all around came and traded stuff, played punk kick ball, ate lots of free food, and talked about the scene. People around here are starting to do distribution and basically getting involved in a big way. So, instead of moving to east-bay move here (the rent is WAY fuckin cheaper!!!). Well, that's about all, oh, thanks to all the local and not so local punks that are realizing what a scene can be! Please feel free to communicate! Love, and all that shit,

Tim Burton/DEMISE/ 5045 Piccadilly Dr./
Madison,WI. 53714

P.S. Hi to Kerry Pries and Kelly Bessa, our native punx, now converted "East-Bay Nerds" We miss ya!

Dear MRR,

I didn't wanna spend much time on Fugazi but Mr MacKaye and some other people don't seem to get what I wanted to say or deliberately misinterpreted it

First off: my idea about the HC-scene is that it should be an alternative for the established music-industry/business. We should organise our music-scene totally seperate from this, without using major record labels (multinationals that exploit us), the established media (leaving the underground has proven - especially during the last few years - to be disastrous), the rock circuit with its agencies and venues, and so on...

Now, on to the Fugazi-story. In 88, our Smurfpunx-collective organised a gig for Fugazi (at that time unknown) 'cause we wanted to support unknown bands with ideas. Everything went fine; the band got their money and food (they didn't need sleeping places), people were enthusiastic. From then on we discovered that their tour promotors (Konkurrent) didn't want to work with us anymore although they never complained before and had always been satisfied. They started booking their bands in commercial venues and gave us all kinds of stupid excuses (no real reasons) so they wouldn't have to book their bands with us anymore. Here I want to point out that their argument of having everything under control (door price, etc.) doesn't mean a thing. These venues make a lot of money anyhow and in that way so-called alternative promotors and bands are supporting the music-business 'cause money made on their backs is used to set up other commercial things where they were supposed to be an alternative! By the way, Fugazi has declared on several occasions they dislike this kind of venue (no contact between band and audience, security, etc.). They also argue that the band draws such big crowds, they have to make them play these big clubs. Bullshit! They can play a small independent club several times or play in towns not so far away from each other or unannounced or under another name (incognito). If a band is really alternative then they should be able to put their egos aside and do what's necessary to keep everything alternative. The rest is nonsenses. There have been bands who did that succesfully.

Now to set a few things straight... Mr MacKaye declares "Brob is boycotting our gigs. He's spreading out flyers". Now that would be too much attention, mister. The truth is that -after discovering Fugazi was touring through 'commercial club-land' (a few independent places left aside - any support to the established scene is condemnable) and Konkurrent wasn't going to work with us anymore. When everybody asked me if I was going to Fugazi shows, I answered no. Of course, I had to explain why and I explained them the above. A lot of people in the Belgian HC-scene come to my house, a lot of people write me and we see each other a lot (Belgium's a small country) so that's how my opinion got around. I never imposed my opinion on anybody, let everyone free to choose and certainly did *not* write a boycott-flyer. I just explained when I was asked. For me this is also being constructive (I help constructing the alternative by criticising some who don't). By the way, the percentage of time I spent on this Fugazi thing is very small compared to all my other activities (everybody knows what I've done and what I'm doing), opposite to what Mr MacKaye wants to make believe. I never said their tour was organized by an agency. People of the Konkurrent are volunteers but that doesn't mean they can get away with anything and have no responsabilities towards the alternative scene that other people try to build up. I never said the band shouldn't get a decent sleeping place (as Mr MacKaye insinuates; I fail to see why this has to be a hotel). I have toured myself and know what it is not being able to get some decent sleep; so I can talk about it, contrary to what Mr MacKaye wants to make you believe. I did book them in 88 through Konkurrent, right; 'cause I believed in them. Konkurrent and Fugazi presented an alternative at that time. Obviously things have changed. So on later tours, it was not the same band and tour-promotor had different ideas than before. So I am not the problem, I haven't changed my views. It's clear that even if they wanted me to organize a gig. I didn't want to anymore. It's easy for Mr MacKaye to say they would have done it when they know I would have refused. Instead of answering my letters and getting into a discussion, he didn't even find it necessary to answer (not even in more than 2 years) so "who's talking shit"? I know what constructive things I'm doing, it's not because I'm not in the media as much as Mr MacKaye that my opinion doesn't count...

B rt 'Brob' Vanbrabandt/ Tennisbaanstraat 85/ 9000 Gent/ Belgium

Howdy readers,

This isn't a letter war entry, so all you gossip-hounds please skip to the next one. I help run a collective independent not-for-profit record label from Chicago called Underdog Records. I'm not mad or pissed about anything record-wise, but recently, I have noticed an increase in the number of people talking about the prices of some 7" records being sold by labels in the MRR/independent/punk/alternative/underground music scene. It seems that a few people (a majority or minority of the scene, I can't tell) are convinced that the standard 7" E.P. (you know, 33 1/3 r.p.m., 3 to 5 songs, folded cover in plastic bag) should never be sold for anything more than $2.99 or so, and that, as letter writer Bob Suren (MRR #102) put it, any price above that was motivated by "pure greed." Seeing as many not in the business consuming types frequently hold weird misconceptions about local independent record labels (I got a call from a band that asked for the A & R department!), I will try to inform you reader-consuming public types about the hard realities of money and putting out records. (As our label sells 7"E.P.s for $3.50 ppd. - U.S., I run the risk of sounding hyperdefensive over a 50¢ difference, oh well)

As Bob points out, 7" E.P.s of this sort are very cheap to put out (they are the best $/record value around, which explains them being the worst $/fidelity around!). However, there are many more factors to consider than mere pressing costs alone. Bob wrote that his band just pressed 500 7"E.P.s for $700, and claimed that to be $1.05/record. Actually, it comes out to $1.40/record (do your math Bob). Further, he claimed that postage was 95¢/record to mail. Under "Special 4th Class Rate" the cost is $1.05 for up to 1 lb., and I believe that that is as cheap as it gets (if not, please let us know!!!). So, at a base $2.45 per record (not $2.00 as Bob tells us), we're already pretty close to that evil $2.99+ realm. But what about recording? Records can't be pressed until that band records. Recording a 4 song 7"E.P. can take from 5-15 hours, and probably 10-20 hours (see Bullshit Mike's column, MRR 101, which is pretty informed & educational too!) and at at least $15/hour (really cheap) plus tape costs, you're talking at least $100, and probably more like $200 to $400 total recording cost. That money has to be paid by someone, and the band/label putting out the record has a right to charge for that too. Now we're talking, in the most totally minimum case $2.65 per record. After all that, if anyone still think that a "profit" of ¢35 is enough to give back to the band, or split between the band and label, you're nuts. Furthermore, I still haven't figured in ad costs (even one or two in MRR can run you $25-$50), promo (mailing tons of promo copies is lame and dumb, but you'll probably give away at least 10 to 25 copies as some sort of "promo"), mailers (you can make 'em or steal them most of the time), packing tape (silly but true!), and several other things.

It is also unfair to compare small label's prices to those of the bigger indies (little majors, major indies?!?), because luckily Dischord can afford to keep prices down due to their monstrously huge pressings. Again, as Bullshit Mike points out, the bigger the pressing, the cheaper it costs per record.

Anyway, you get the idea. I agree that there are plenty'o'sheisters out there just waiting to pluck your hard earned cash out of your pocket, and I am also glad that some people can seem to find ways to sell 7"s for $2.00, but instead of picking some arbitrary ceiling price at which to scream "GREEEEED", just let your capitalist "vote" do the job for you and *don't pay for it*. If enough people agree with you, that band or label will lower their price, go out of business, or start doing commercial rock bands.

That's it, but on a few other notes, (1) Scene reporters should always give phone and addresses for gig locations in their scenes — it's the only way touring bands can come to your town! (2) Let's get some new headings/drawings for scene reports, I'm pretty sick of the old ones (why is Southern California's full of happy, scene-ly diverse co-existing individuals, and Georgia's some mutant peanut/ pickle/ swamp thing?). Before you suggest it Tim, I can't draw or I'd have offered!) (3) All you promoters who never took advantage of the "book your own fucking tour" section should be spanked; that was one of the best ideas that never worked for this mag.

Douglas C. Ward/ PO Box 476847/ Chicago, IL 60647

Dear Max R & R,

In issue 100 (part 1), you printed our advert looking for bands for us to release 7" here in Limey-land. As by now we've pretty

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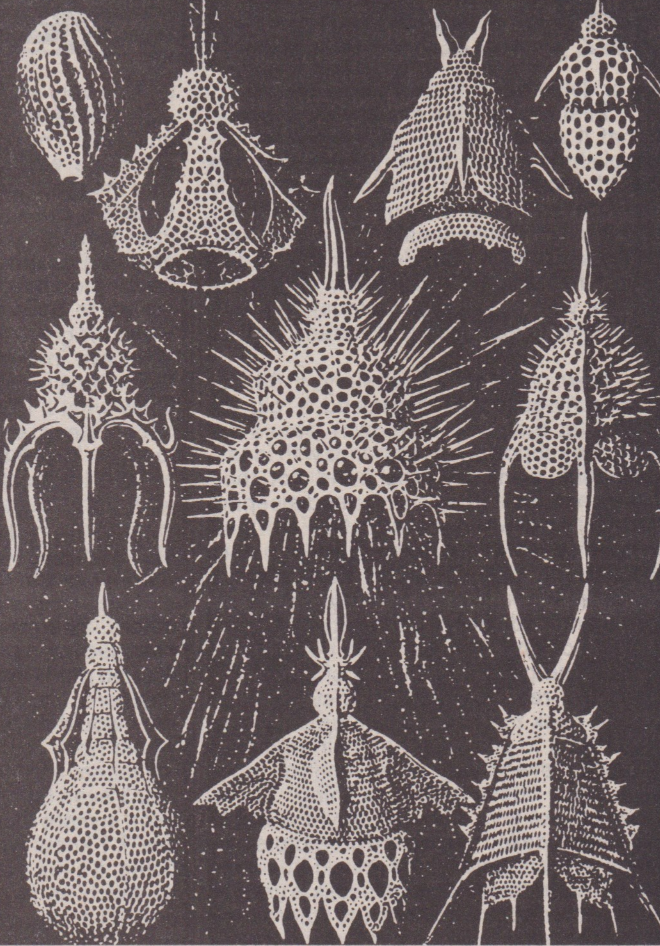

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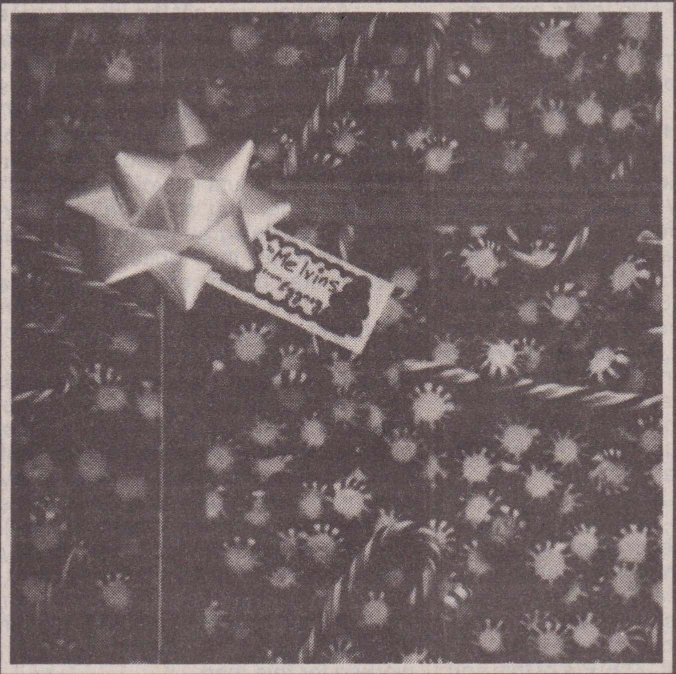

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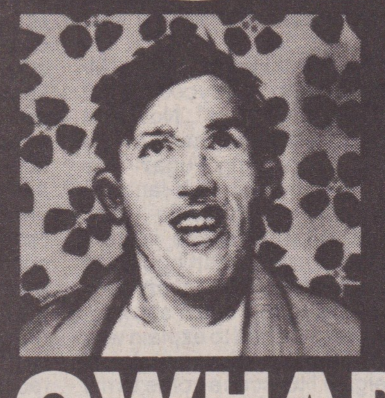

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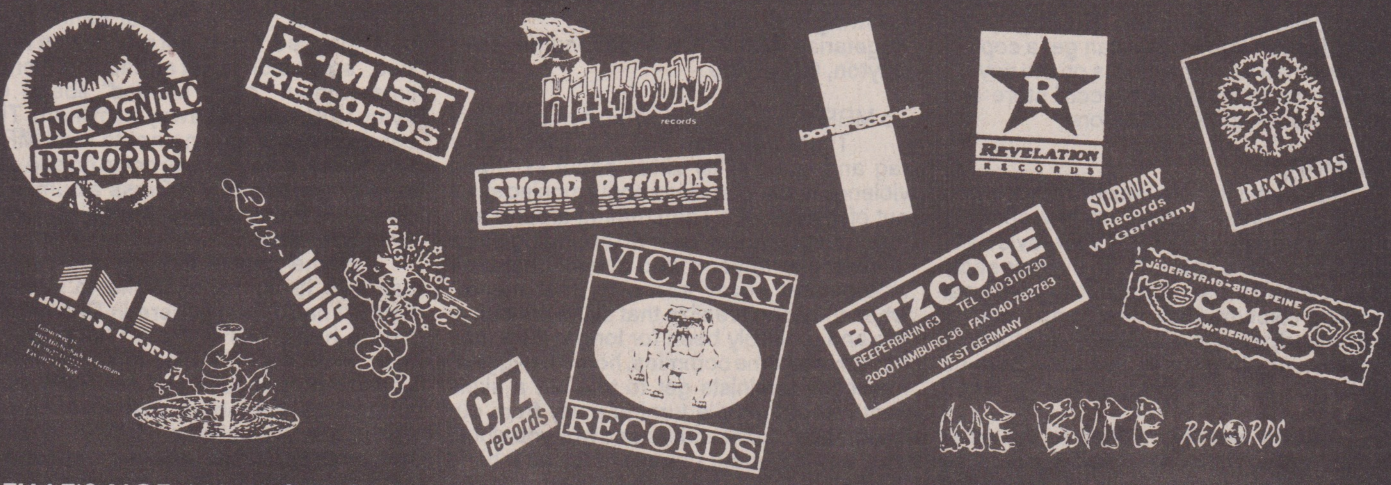
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much received everything we're gonna get sent so I thought you might be interested to know the response.

In total we received fourteen packages/ letters etc. from bands. Some excellent (Son of Sam, Lost, No Excuse), some o.k. & others bad. We're going to use four of the bands ("use" isn't the correct term I know - but you understand) for future releases. The first, due out in Feb., is the Painteens. We're writing to a load of other bands although obviously 99% have never heard of us, and with no track record yet, it's hard getting people to trust us.

Friends of ours have been questioning our policy of US only bands getting releases (which is far from strict - if something good came our way it wouldn't matter where they come from). The basic idea is thus - the UK "Indie/Alternative" scene is so safe and boring we want to offer an alternative to the current crop of guitar fuzz shoe-gazers. The distribution deal we've got will get our singles into 70% of independent stores - selling at the same cost as the UK band's 7"s. Until now the sort of bands that we're dealing with got their stuff into only a few select stores (who dealt with imports), and then it would be far too expensive to attract attention (ie. normal UK 7"s are £1.99, import 7"s £3.99!). Hopefully this way people won't regard US punk/hardcore/noise bands in the negative way they currently do.

Whatever happens, things at the moment are looking good - We can only try our best! We'll keep you informed of future activities. Thanks for running the ad and being there. Regards, Mitch.

P.S. The article on Epicenter Zone was excellent, as was the "Bootleg" (#98) article. Do you know how I can get a copy of the Rapeman boot which was on the cover? I work in an independent record store and nobody had ever seen it before.

Dear MRR,

Just a quick note which we hope you can print in order to clear up any possible misunderstandings. In #100 your reviews of the Sedition EP & split LP with the now sadly defunct Pink Turds In Space (tho check out Bleeding Rectum, their new band - mighty stuff indeed) gave invalid addresses for both releases, which are only available from us at: PO Box 617, Glasgow, G12 8NU, Scotland.

Anyone who has written to the other two addresses will receive replies in time, as the mail will be passed on to us eventually, but please be patient! Also, apologies & reassurances to anyone who has written to the PO Box and not received a reply yet. You are not being ripped off and we are dealing with your orders now, but for the last 5 months we were amongst the ranks of the British homeless.

I'm sure you can appreciate the difficulties of trying to keep up with mail while sleeping on friends' floors and couches with our belongings scattered around the four corners of Glasgow. We are currently relocating and will get all of our replies done as soon as it is possible. Thanks for your patience.

Tribal love & respect, Sedition.

Max R'n'R Readers,

With all the problems we have to face these days, you'd think that people would eventually tire of whining about the selling of Bad Religion. Big deal. It was only a matter of time before some hardcore band decided to go for the big bucks. Remember the first time you saw jocks at high school getting crew cuts and going to hardcore gigs? Wasn't that an indication that this scene could become very popular and therefore profitable?

Lots of "underground" artists went on to make money later on in their careers. Just because I hate Big Audio Dynamite doesn't mean I'm going to destroy my old Clash records, though. it's Nick Jones' right to try for commercial success and it's my right to not listen to it. It's not that big a deal.

Virtually all of the "underground" scenes have been exploited. We should consider ourselves lucky. Look at the poor 60's generation. It seems that almost all their favourite bands are on T.V. ads these days. So forget about Bad Religion. They're dated as shit anyways.

Joshua Drake

Dear MRR readers,

The thrash/industrial band VEGETARIAN MEAT wishes to go on a mini-tour this coming summer. Although we have already booked several places to play at in the midwest, we want to travel up through Pennsylvania and New York to perform there. Unfortunately, we don't have much information about where to play and places to stay when we get there. We would be greatly pleased if anyone who has any information, and wants to help us out, would write to the following address:

Vegetarian Meat/ 700 Woodbourne Trail/
Dayton, OH 45459

To MRR & all other hippy/fag sympathizers

There has been alot of bullshit in this rag and other shitty zines about skinhead violence and suggestions about running skins out of their towns. Then turning around and talking unity in the "scene" (excluding skins of course, or anyone who doesnt fit in their little pacifist pussy scene for that matter) when they don't realize that skins are punks too and probably been for longer than they have. How come commies, homos, veggies, hippies & feminists get to talk but a skins cant without people turning away from our "ignorance". I cant understand why you would slag a band about patriotism & call it blind ignorance if they speak thier love for God & country but give that way rad Carcass clone death metal band a good review. Wake up, there is nothing wrong with loving your country, but there is with corpse fucking.

Okay so their is this unity thing, right, dont count on it. I'll unite with punks, headbangers, gangbangers, jocks or if I'm in a real good mood, maybe even with a hippy or homo to drink beer or hit up a party and get some pussy, but thats about all. But. I dont support any of their ideas. If you dont support mine fine, but if you give me shit I'll kick your ass. Open your eyes, this is one of the only countries that you can get away with being a fag/lesbian or anti-government. I like capit.alism because there is a sense of accomplishment in earning your keep. If you sit around waiting for anarchy or some other bullshit cultural movement you desere nothing, or better yet, you deserve to die. You probably hate me by now, hmmm, maybe if I was black you would feel sorry for me then you would pat yourself on the back for it.

Does every one in MRR land think you have to be ahippy/veggie/anti-sexist/homo/ pacifist to be a punk FUCK YOU! The only thing worth reading in here are Mykel Board's & Ben Weasel's column, & of course the letters in which any one with half a brain & different outlook can get shit on. Not. cool, a lot cool at all. Anyone who recads this & takes time to write deserves better than that. If a band offends somebodies personal theory on what music should be like, they want to protest & ban a band. HURTING and DISRESPECTING their right to be a band. So maybe the MENTORS play rape rock. They wont publicly slander a band but buttfuck-core bands like GO! probably cry about them everywhere they go, telling people not to support them in any way. Any dick that pulls that shit deserves to get their family raped by El Duce & die so people with half a imagination & not all caught up in being "politically correct" can breathe their air.

In the past 7 years since I've been a punk plenty of do-gooder rags ranked on great bands because they didnt agree with their music. On the top of my head there's AGNOSTIC FRONT, SICK OF IT ALL, ROTTERS, MEATMEN, SKREWDRIVER, AGGRESSION, BL'AST, THIRD RAIL, MURPHY'S LAW, WARZONE, IRON CROSS, TOY DOLLS, Y.O.T., SHEER TERROR, FORCED REALITY, S.T. (early) LIFESBLOOD ect.... all are great bands who all been slagged. Some got recocnition regardless, some didn't. But all had ahard enough time without "open minded" liberal dicks trying to turn people away from them. These bands dont tell anyone not to read MRR or Hippycore, or tell people not to go see Jello's spoken word or buy a Crass album. These bands & many others struggled just like every one else.

Some people like me are into punk because its fun & they like to see some fights. I had 2 bands here in Denver, ran a zine & had a ball doing it. I know firsthand exp. about "open minded people" trying to censor me because I'm not open minded enough. Think about that next time you distrubute your choice of band or zine or movement) bullshilt because someone said or did something you find offensive. It just shows you have some of prejudice yourself. John Staab. Get a grip. Are you nuts? What kinda dork tells everyone how much of a pussy you turned into. Your brother ought t be proud of you. (he's still my favorite skater.)

To the dickhead who wanted "Satanic Death". Are you for real? You want Satanic bible too, huh, how about I send you a good kick in the ass (tape class.#102) GET A LIFE!

Any one remember Scott Radinski singer for SCARED STRAIGHT. He joined the Chicago White Sox a couple years ago & not even a congratulations "way to go Scott" in any rag except *Thrasher*. Its nice to feel appreciated. But he's probably a "capitolist sellout" for leaving the H/C- skate scene to do what he enjoys anyway. Right. Yeah I thought so.

You probably all hate me by now so before you all call me a racist/sexist/ignorant dick remember it's not a crime to take pride in being working class or to love God & your country or even to drink beer & watch the football game. I didnt make this world, I just live in it. I'm probably a conformist asshole, right? Would you believe I thought so too, your point. Write me. Drink beers & bash queers.

Andrew Solano/ S.H.A.R.P./ 1607 S. Stuart/ Denver CO 80219.

P.S. Skins, quit writing mags from jail. It makes us all look bad.

P.P.S. Anyone have information of now broke up bands the KREWMAN, UNCLEAN, or IMPOTENT SEA SNAKES? Please write, Thanx. KILL FLAGBURNERS!

HOW ABOUT CALLING YOUR BITCH (I mean bytch) SECTION "MY CUNT AS AN EMOTIONAL CRUTCH FAN CLUB"

And now a message from the "cunt as my emotional crutch fan club" crew...

Dear Andy,

Well no wonder your letter contained an over-abundance of completely WRONG information and general stupidity, considering the degree in which you have your head firmly lodged up your own ass. (Not to mention the lovely selection of typos, poor grammar, and misspellings left for the enjoyment our gentle readers). So punk is about drinkin' beer, kickin' ass, rapin' bitches, and bashin' fags; Wow, guess I've been totally misinformed about I've been doing for the last nine years of MY loser wimp "pussy" existance. Fuck...

First you big hairless ape you, MRR did a sports feature on Scott back when he joined the White Sox. One strike for your credibility buddy boy.

If you read issue #100 part 2, low and behold, an interview with the ROTTERS. Hmmm... Andy you're slippin' fast. Also you should remember that the MEATMEN generally received good reviews, as well as Tesco having his own column several years ago. BL'AST, well I suspect that has something to do with an attempted rape at Gilman St. a few years back; an act which at least one of them seemed eager and willing to condone. But hey that's all we "bytches" are good for anyway.

So you'll drink a queer's beer and than beat the fuck out him/her for it. Sounds like some intense confusion in regards to your sexual orientation, or just a wee bit of self-prostituition. (And I bet you thought it was only girls who were whores).

I don't understand people like you Andrew, I really don't. On one side of your face you complain that MRR is this big censoring ogre, yet out of the other you continually state that you'll kick anyone's ass who "thinks" in a manner unlike your own. Can you say "Hypocrite" Andy? But hey what the fuck do I know? I'm just an uppity loud mouth flag burning girl who'd sooner get her ass kicked any day than be in any way, shape or form "united" with a idiot like yourself.

Hugs and kisses from Lali - one of the Maximum Rocknroll bitches.

P.S. You align yourself with S.H.A.R.P., is this the sort of mentality that surrounds the supposed "Skinheads Against Racial Prejudice". Perhaps it's time people's opinions about this group changed, and it was acknowledged that it might be little more than yet another stupid boys club.

MRR and Readers:

Though I've taken a personal vow not to waste any more space in my column dealing with the likes of Jello Biafra or P.C.(a vow that I'll probably end up breaking), I'm taking it upon myself to try to put a leash on Biafra's scare tactics.

If Jello wants a revolution (after all, it's so much fun you and meet so many interesting people - it could be just like the 60's!), that's his business, but in Tim's interview with him regarding P.C., Biafra makes a few outlandish statements.

To begin with, Newsweek is hardly the right wing propaganda sheet the Wiggly One would have you believe. Any writer, no matter how objective they're supposed to be, is going to force their own opinion into their work. Regardless, the overwhelming majority of Newsweek articles are slanted to the Left; just ask Tim LaHayes, right wing Christian alarmist and author of a book entitled *The Hidden Censors* (check your local library) in which he claims that "liberal" TV shows such as *Scooby Doo* have resulted in the deaths of countless toddlers. In this same book LaHayes calls Newsweek an evil lackey for the Left. (The only major news magazine he deems as "fair" in their coverage is the U.S. News and World Report). Or ask the Rev. Donald Wildmon, who received a blistering print-lashing from Newsweek writer David Ansen within his review of a homo-erotic film called *Poison* (which he gave a very positive review, hardly the act of a right wing creep). Ansen accurately portrayed Wildmon as a paranoid lunatic and claimed that if he thought there was anything graphic (sexwise) in the flick, someone must have dosed his Cheerios.

In fact, right-wingers have always complained that the press is too liberal, and it's true. But Newsweek's crime is not that they're slanted to the Left or the Right, it's that they're a disgustingly accurate reflection of the American public in general: a swirling cauldron full of fickle jellyfish with a maddening desire to ride the fence. A journalist is supposed remain objective and impersonal but it doesn't happen. However more often than not, major news organizations lean towards the Left. I'm not gonna stick up for Newsweek, but you're kooky if you think they're doping the masses as a service to the Right.

As far as P.C., Biafra's contention that it is a creation of the Right is nothing more than wishful thinking. P.C. is a child of the Left, seeded by the difference of opinion within the Left between those who want freedom, and those who just want things THEIR way (like Jane Guskin, who, in her perfect world, would run the KKK out of town with a lynch mob should they have the audacity to exercise their right to free speech and assembly).

The Left created feminism and the feminists championed anti-porn causes (speaking of which, one of the anti-porn crusaders' biggest fears has got to be the growing number of female sex workers who are finally stepping into the limelight and mouthing off - check out porn star Nina Hartley's latest campaign to make NOW recognize the rights of sex workers). The Left has members who care dearly about abortion rights but don't care about a fag's right to cornhole anyone he chooses. It has members who scream for gun control, but want to censor Jerry for whacking Tom with a frying pan. The Left is full of folks who oppose the death penalty but want to arrest flag burners. That's called difference of opinion, and having the right to that difference of opinion is what makes being a liberal left-winger like myself so appealing. Who are the Politically Correct? Those who don't think that the Constitution should apply to those they disagree with!

For the record, I'm pro-choice, anti-death penalty, pro-gun control, anti-censorship and I support any human being's right to equal and fair treatment. However, I will not be told what to think and what to do, and that, Mr. Biafra, is exactly what the P.C. movement is about. There are SERIOUS discussions about forcing students at public colleges to take Gay and Lesbian Literature appreciation courses, doesn't that bother a fellow like you? Is it really "Orwellian" or "Neo-nazi" to accuse people of being thought police when they want to force us into classes to tell us how we should THINK about minorities? Why is it that every time someone disagrees with the P.C. cops they get labeled a nazi? This is America, dummy, where you're allowed to have, and Oh My God, even VOICE opinions! I'm sorry if that doesn't soothe your rash, Jello, but if you want to work for real freedom in the U.S.A, you'd better accept the fact that freedom doesn't mean that the the rest of us must share your blighted worldview. Over and out, Ben Weasel

Dear Ben,

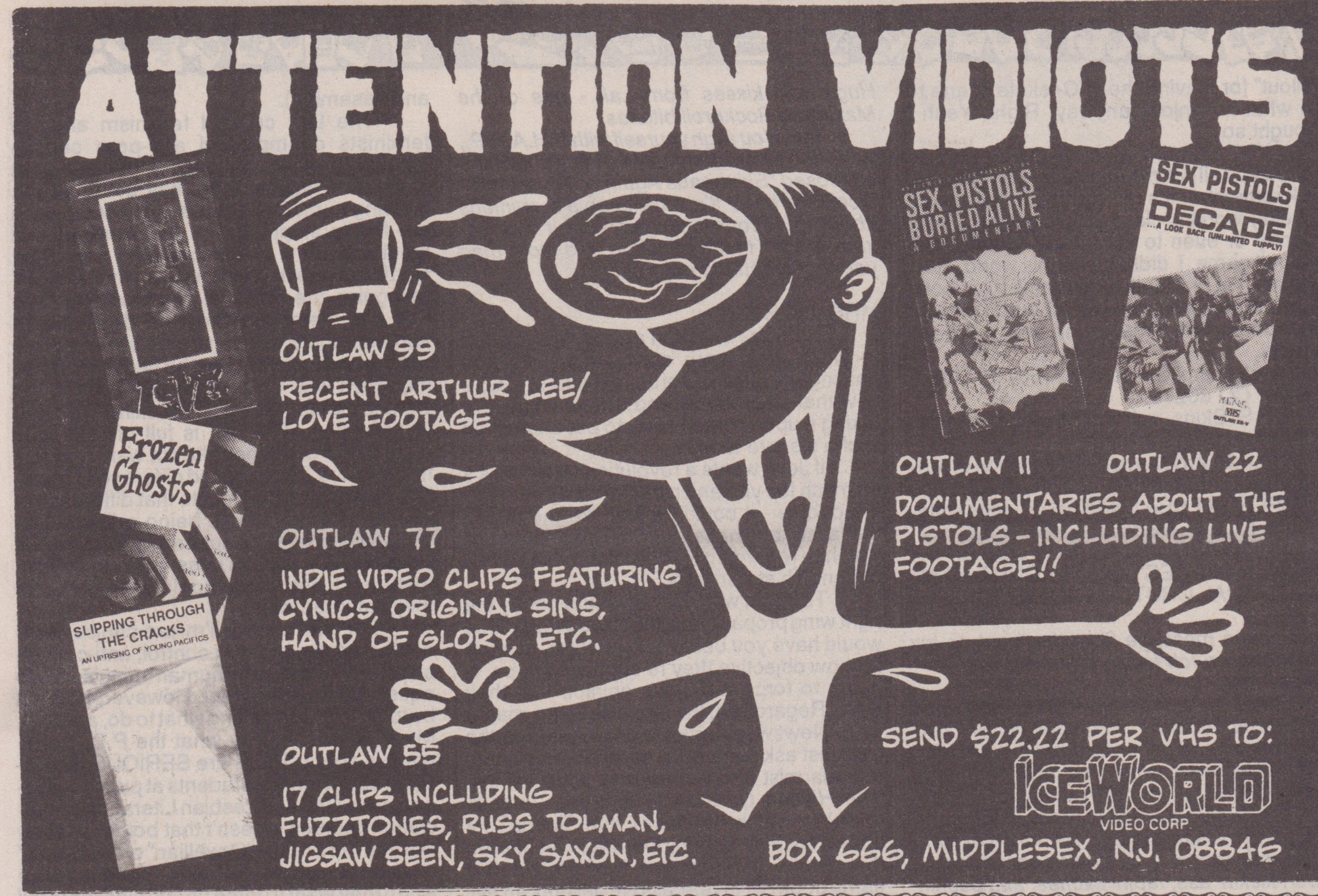
I'm really glad you decided to take advantage of the letters section. Up to this point, you only had 2 ads, 1 column, and 1 article in this issue. Have you considered submitting a few classifieds? And how about the women's section? Go for it! Tim

Hi Brian,

This is Bob Suren from FLAMING MIDGET (not FLAMING MIDGETS as you incorrectly reported). Well, I was in a record store today and saw the new issue of MRR, so I picked it up to check for our review. And there it was.

Although I wasn't expecting "This is the record of the year," I sure wasn't expecting the kind of review you gave. I can't be mad - your opinion is your opinion. Sure, some folks are going to say it sucks. Go ahead. But a review in MRR, unfortunately, can make or break a band. You don't know how much weight your review carries.

Yes, we put out a modest record. Our playing ability is rudimentary, but overall, I think the record carries an individual spirit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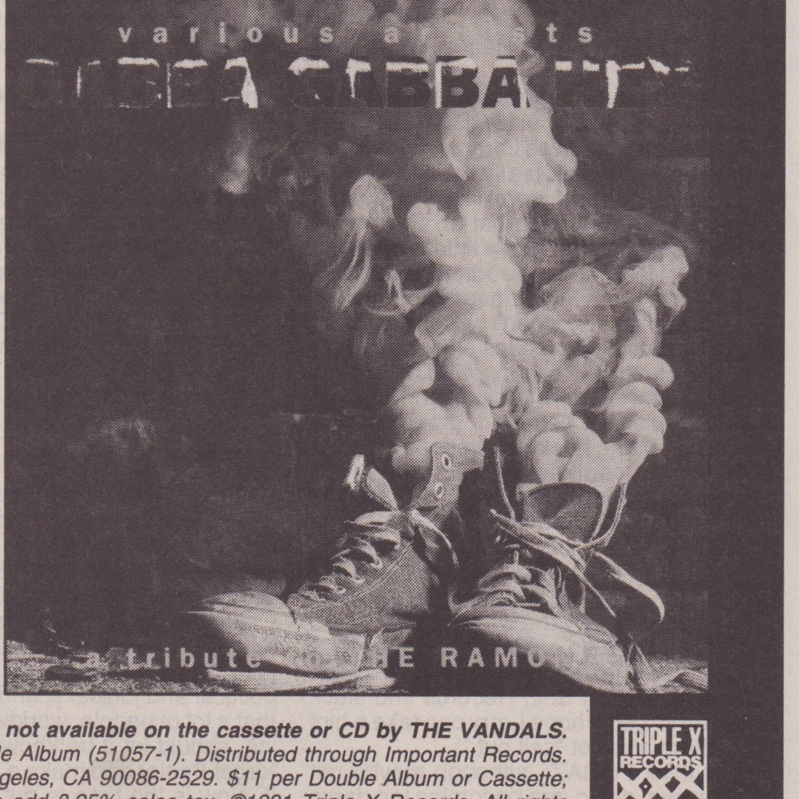

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that can't be knocked.

We did it all ourselves - wrote the songs, did the art, recorded it, etc. And I think MRR should encourage DIY projects like ours. I think you were unnecessasarily (sic) harsh on our project. You could have at least mentioned it was a homemade record, given us some nod of recognition. Instead, you ripped it to shreds. Thanks a lot. Maybe the record means nothing to you, but it means alot to us. It was the most satisfying thing I've ever done. The other guys in the band haven't seen the review yet. I'm sure they'll be hurt. Can you blame them?

You're right about one thing, though. We didn't record it in a studio. We recorded in our living room. Like I said, a real hommade effort.

Maybe you live in hip San Francisco or Berkeley, where bands thrive and get signed to Lookout, but we live in Stuart, FL, a small, lazy hicktown where punk rock is nearly non-existent. Maybe you should try living in a place like Stuart for a while and you'd have a different perspective on what real DIY is.

By the way, just who the hell are you, anyway? I don't think I've ever seen your initials in the review section before. Well, if you're new to record reviews, maybe you should keep this letter in mind before you go completely slagging a record from Cowfart, Nebraska- something that somebody worked hard on. It's not like our record deserved to be panned- not like it was racist or sexist or something. Fuckin' A! It's OK to say a record isn't good if it isn't, but maybe you could offer some kind of encouragement, too.

Bob Suren/ 3421 SE Micanopy Ter./ Stuart, FL 34997

To MRR and Whoever Reads These Letters,

Now about you guys but I found some real dull spots in it (i.e. is GRAY MATTER really that boring? Was Larry on drugs? Do any of us young folk really read those foreign scene reports from like Portugal?). Anyway, you guys do a great job and maybe it was a slow month. I'm a little depressed since I just learned Magic Johnson was HIV positive so I'll turn my sadness into bitching.

First of all, Larry can't be serious about slapping those UPC codes all of Lookout's records, can he? It's immoral! Those of us who love and support Lookout and its great bands would feel betrayed; greedy hands would be putting Lookout releases in fuckin K-Marts! We can tolerate CD's, Mr. Livermore, but selling your soul to good ol'-American-fuck-you-over-consumerism is really low. Lookout is already close to the ceiling of the underground - don't let it get any higher, please!!! We like you the way you are...ours. (By the way, I really proud of GREEN DAY, a Lookout band, when they turned down a contract deal with I.R.S. (International Rat Shit) Records and stuck with Larry. Let's, hope Larry can take a hint from them and not "sell out.")

I think FUGAZI, although maybe not by their own doing, are becoming too damn big for their own good also. Let's face it, with a video on MTV they could become hotter than NIRVANA (uggggghhhh). I think there's an easy solution for Fugazi to consider if they ever want to get back to their "punk roots" and true fans - change their name. If they became SPERM WHALE PATROL or something, they would lose the college crowd and MTV boneheads and attract their true, give a damn fans. It would also keep Ian, Guy, Brendan and Joe...ours (so to speak). I think Rollins, BAD RELIGION, ALL and other great bands are already too far gone as far as selling out to consumerism goes (beware of any bands with UPC code on their stuff.) I think a national punk name-changing campaign is in order for all bands wanting to come back to being small. Sure they've reached the masses, but mission accomplished already! I also pity those bands whose goal it is to become famous instead of good. I was always thought punk meant fighting against material wealth and all that shit.

While I'm here, just have to slip in one thing that has bothered me for the last 30 or so issues of MRR. Now, I'm not some preacher or a bible pusher, but isn't it about time to end the Jesus bashing? Christ, no matter what your religion or philosophy might think of him, was the most positive and loving guy that ever walked the earth. Why mock him with band names like: CHRIST ON A CRUTCH, DIET CHRIST, LIQUID JESUS, JESUS JONES, JESUS & MARY CHAIN, ECONOCHRIST, SWEET BABY JESUS, THE JESUS LIZARD, SELFPITY JESUS, and other groups who's name, skip my mind at the moment. If you have some thoughts of your own about religion, why don't you go after the Church instead of degrading a dead martyr's name, a name that means a lot to people who listen to punk. You don't see bands using Ghandi or Martin Luther King's name, so why rag on good ol' Jesus? Get original.

I also might as well add that I love MRR and I'm sure you do too and that my own zine, *Suffolk Suffocation*, has been banned from my high school so if you can send me anything to print in the next issue, I'll slip it under the principals door. That's it. Thanks for the space. Peace, and watch out for my band: TWINKIE FORCE, who hope to go on tour with SPERM WHALE PATROL soon. SOCIAL T BISCUITS rule! Love,

Brian Grandjean/ POB 153/ Bayport, NY 11705-0153

Dear MRR,

Here in France, and in Europe, new campaigns are being conducted to demand the release of American Indian political prisoner LEONARD PELTIER from prison. Would the US government dare to celebrate Columbus, when such a famous and popular man, a symbol of Indian struggle, is in jail? The US has such a world famous political and judical scandal on their hands that a lot of people, worldwide and in America, should let it be known that they didn't forget Peltier and make a great to-do about it. Now is the time to put pressure on this issue. We recently had a visit in Paris from Bobby Castillo, an Apache who is now travelling through Europe to talk about Peltier and let us know about a revolting project that's cynically named "Columbus". It threatens an apache sacred mountain in Arizona, Mt. Graham; a project in which even the Vatican is invovled. He told us about several awful cases of murders concerning the Native Americans in North Carolina, and about the KKK and their relationship with the government.

One of the ways to prevent any new murders is to report what happens, WE must relay this infomation the public. I know you're already doing it, and I know there are unfortunately many problems to report about or to devote one's time and energy to. I can imagine that it is a big problem for you to give priority to this or that. Bobby Costillo regrets that the support Indian people receive within their own country undergoes great flucuations, depending on whether Indian people are in vogue or not. We will regret it too. But knowing that, it's maybe the time now to pull out all the stops, seizing the opportunity of the "1992 celabrations" to draw attention to these problems, before it's too late.

Anyway, dealing with Native American problems is unfortunately dealing with racism, povery, health, work, politics, ecology, human rights, political prisoners, etc..... nothing less than problems that concern all of us, native or non-native!

It is said that what first happens in the US happens next in Europe (in France, for us). Let me tell you that we're scared of that, And we're all the more afraid because the US is on its way to impose more and more of its crazy choices on the whole world and our governments will join in with it, seeing as how they have the same interests. So, you see, your fights are twice as important as they may seem at first. By preventing the madmen who rule your country from harming you, you will gaurd us at the same time against them, to some degree. As for our part, we'd better fight by your side before the problems are taken to such an extent, that they contaminate the whole world. Not only because they touch us then, but because they will have grown too big to fight effectively. Don't think that after all that, that my view of the world is reduced to this overly simple frame. Of course, this only part of it, but a significant and worring one. For sure, the power is in crazy hands all over the world.

We are sometimes surprised at the subjects some of you Americans are riding to death. And it seems we understand too late, when it comes to us, that the danger was real "in action" and an emergency. Some of you, American artists or publications, often wake us up to conciousness. Some of this information takes strange roundabout ways. So I thought I could write to share my current concerns and if you're already working on it, you have support overseas!

Barbara Pagel/ 42 Rue Du Moutier/ 93300 Aubervilliers/ France

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I don't really have a fuck of a lot to say about the issue of bands' business dealings in this column. I already wrote a gigantic article which some of you will like, some of you will think is bullshit and most of you won't really care about one way or the other. About the only thing left to say is that above all, it is not a black and white situation. There are so many different people with so many different weird little goals in mind that it's really impossible to set up any kind of standards by which a band or label should operate.

The important thing is, be informed. If you don't know what your favorite band's business philosophy is, find out. The same goes; for your favorite record label. I know it's seen as really uncool to advertise what your band or label stands for, what the motivation behind it is and what it's goals are. That's too bad and all I can do is to try and do it with the projects I take on. But if you are interested in that sort of thing, there's a simple solution: ask. If the band or label is vague or simply refuses to answer, you can bet your ass that they're hiding something. A lot of bands have actually told me that they were raised to believe that your business is YOUR business. Funny, because I'm sure they weren't raised to play punk rock and get funny haircuts and write songs about the bogosity of society.

I'm just getting sick of seeing scumbags like NIRVANA and MUDHONEY parading around the indie flag in their SPIN magazine interviews and MTV appearances when they so obviously run their business like a minor league MOTLEY CRUE. It seems like these days, all you need to be considered alternative is a bass player who saw the Misfits once ten years ago. Oh, and it helps to be as self- mocking as possible, like NIRVANA calling themselves sleazy money grubbing corporate sell out whores. I guess it makes it that much easier to take when people start nailing you on it for real.

I also have a total lack of respect for Alternative Tentacles. They claim that the No More Censorship Defense Fund was never intended to be anything more than a legal boost for Jello Biafra. I seem to remember press to the contrary, but regardless, the fact that they can hype the shit out of Biafra's admittedly fucked up, rotten predicament, and then decide that the most that they're going to offer to artists in similar positions is guidance to a cheap lawyer, well that's more than a little sleazy in my book. Additionally, for all their talk about the importance of independence, it seems like the only reason they don't act more like a major then they already do is because it's not financially feasible. A.T. is not some gigantic empire; as I understand it, they're struggling to get by. But I think they've been bitten by the same bug as SST and SubPop; sure they've got great ideals but more important is the enormous amount of pressure to keep up with the hype that the big boys have at their disposal. I think it's sick that A.T. has been suckered into such a scam and I think that the majors love it cause it's gonna cause a lot of indies to go broke. The fact is, you CANNOT keep up with and compete with the kind of promotion that the majors have. Unfortunately, I think that too few people are willing to explore alternatives to mainstream business practices. Hasn't A.T. been around longer than the stupid CMJ conventions they attend? A.T. should (and is perfectly capable of) be calling the shots. Instead they're scurrying around like frightened rats, trying to use corporate tactics (minus the money) to compete.

The answer is simple but most people aren't gonna be happy with it. If a real alternative to Geffen and Spin is going to be built, it's gonna mean that for at least a little while, indie bands and labels are not gonna be able to make the kind of bucks that the big guys do. Nobody seems willing to take a cut in their profit and as a result, the independent scene is headed down the fucking toilet. I'm not going to tell anyone how to run their business but I'm gonna call 'em on their shit when they start throwing around words like "alternative" and "independent" with little, if anything, to back them up and that, chump, you can take to the bank.

Gardening with Eugene

When the topic of business comes up in any form, a myriad of topics present themselves to my tiny little brain, but there is only one I really want to talk about: REVENGE.

My interest in the subject dates back to some of my earliest touring efforts. It came as a humiliating shock that some people would try to cheat me. I had never held a job where suddenly someone who is supposed to pay you such and such tells you they are not going to after all and then waits around to see what, if anything, you are going to do about it.

Certain scenes in films began to take on a whole new vicarious thrill for me, for example in the *The Treasure of the Sierra Madre* when Bogart and his sidekick Tim Holt whomp the crap out of the slavedriver who has cheated them out of their wages. And then of course there is the classic scene in Paul Schrader's *Light of Day* that must be just about every musician's fantasy. The make-believe band fronted by Joan Jett and Michael J. Fox are on the road for the first time, and the booking agency has insisted that this big lout comes along as the road manager. The bandmembers (I hesitate to use the word musicians after listening to this soundtrack) are seen complaining about this guy and "what the hell does he do that's worth 15 percent" up until the climactic collecting-pay time when the good-old boy club-owner refuses to make good. Then the lout swings into action, busting a pool cue in half and coming on strong! The blood surges in my veins just writing about this!

This is why when people question me about why I rarely travel with a soundman, I usually joke that if I had the funds for an assistant, I would hire a "hooligan" instead. This is another cinematic reference, this time to John Huston's *Asphalt Jungle*. The mad genius behind the caper-to-be is putting together his gang. He has hired a safecracker, a driver, and now he needs just one more thing; "A hooligan!" Somebody, in other words, to rough up people if need be.

All fantasies aside, violence has only a limited place in the fine art of squaring up with people who are unwilling to either keep their promise of a certain guarantee, or someone who is not coming up with the proper percentage of tickets sold at the door.

There is something incredibly humiliating about these situations. I feel like I have poured my heart on stage, and although there is no direct correlation between this and getting paid, the emotional tie between the act of work (be it driving a sledgehammer, washing dishes or ripping out psychedelic arpeggios) and the act of getting paid for the work (thus being able to pay for your life) is very strong. Artists who choose to support themselves with "straight" jobs and write essays about how this makes their work more "pure" are missing out on all this fun.

An occasional penpal whose pen-name is George Hayduke has published a series of books on the subject of revenge. The open-minded Paladin Press of Boulder, Colorado puts these out under names such as *Kick Ass!* Those who have read the author Edward Abbey will wonder what the connection is between this Hayduke and the character George Hayduke in the magnificent Abbey book *The Monkey Wrench Gang*, which chronicles the early stages of "pranking" eco-warfare conducted by groups such as Earth First. I asked Hayduke about this and he wrote that Edward Abbey had "given him my start in literature," and I have no idea what he means by that.

I became drawn to this philosophy of performing pranks on people when it became obvious to me that in nine out of ten cases there was just no way you were going to get paid! Physical violence hardly ever works and can lead to a jail term. It must be worse than getting ripped off, although for some amazing reason (probably luck) I have no first-hand experience to base this on. Some people think that if they wave contracts around and mention the names of lawyers they will get results. Others are experienced enough to realize that contracts would be more valuable if they were used to wrap Christmas presents with, and lawyers are just one of the quick trips to hell offered by our society under the guise of "help".

Touring acts who are affiliated with highpower booking agencies perhaps have something to fall back on in that a booking honcho such as "Tank" Tie-lee can threaten to cancel the upcoming show by the Six Blind Shreeves if a club doesn't make good on the contract for the Five Blind Bozos. But again, being affiliated with a highpower booking agency is even worse than retaining a lawyer and/or going to jail, if getting ripped off is what you're worried about.

The Hayduke type revenge can take the form of something you do to somebody that they know you did, but more often it means that the villain is plunged in disaster but has NO IDEA OF THE CAUSE. This is important for several reasons. First, practicality. Nothing leaves a warmer trail than revenge when it is hot, that is when it is enacted immediately after the offense against you. Naturally you are a leading suspect in these cases. But if you wait a year, maybe two, then nobody even remembers you - especially considering that these types of slime who cheat musicians usually cheat and piss off lots of people.

But second, what I like most about it is that it creates a kind of karmic mystery in the mind of the offender. They know somebody is getting back at them, but they don't know who. Their mind runs over all the evil things they have done as they try to figure out the mystery. Their conscience might even bother them, although these things tend not to happen between people with consciences.

In some cases you might not even want to fight about the money at the time because it seems demeaning. For example I recently played a New Jersey club where I was told I would be getting 85%. Then on the night of the gig the booker said "You are getting 75%, right?" I reminded them of the original agreement and they said okay. Then they said they were giving me 80%. I didn't feel like fighting over 5% because in the words of Toshinore Kondo, A Japanese trumpeter who was by my side through many a rip-off, it represents only "a small fucking." While I was waiting for this 80%, I asked the door-man how much money had come in. Because he was inexperienced in club scams, he told me what was probably the right amount, but I was paid off based on a figure that was $35 less. Again, a "small fucking", but look how easy it is for someone to pocket an extra $35. Is it worth fighting for?

Once Kondo and I were playing a weekend stint in Bologna, Italy. The deal was this: we were to get 100% of the door minus expenses and they would settle after the entire stint was over. The place was crowded both nights and so we were expecting some decent jack. Lo and behold, the organizer showed us a printing bill in the billions of lira, claiming he had made a poster for each resident of the city. What was left was barely enough to get train fare the next day. I created a huge stink, even bouncing a Vox cry-baby wah-wah pedal off the massive stomach of the organizer, no doubt one of the best things done with a wah-wah since Hendrix.

Finally a local Communist party honcho came up with the dough for the printing bill, meaning we got decent pay. I was about to divvy and then Kondo said he wanted no part of any loot procured though arguing. "It is not Japanese way to fight over money," he told me. So I kept it all.

The previously mentioned Edward Abbey book begins with the Hayduke character enacting massive revenge upon a cop that had rousted him years before. The problem with the "delayed reaction" bit on the punk scene is that often six months after you have been in a town everyone you met there has completely vanished, all the clubs have closed and the big music honchos have passed into another dimension. However we also all know towns where the same jokers have been hanging in year after year after year. One such guy we ganged up on and tossed into a big mud puddle when he had the nerve to show up and try to get on the guest list two years after ripping us off.

This I really don't consider a prank - it is more simple Duke Wayne type action. But it made us feel good at the time. Generally stuff like this won't help you get your money and neither will a series of pranks either, unless the culprit understands clearly that the only way to stop the horrible things happening to him/her is to pay you off.

Although most of the examples in this column are just things I fantasize about, the point above is best explained by the actual example of guerrilla gig collecting that I participated in along with longtime cohort Bob Jordan of Grafton, Mass.

We'd organized a tour for a larger group than usual and were counting on collecting what we'd been promised. On one of the rare occasions when I sent the physically intimidating drummer Murray Reams home early with the flu, the clubowner split and left a goon in charge whose prime goal in life seemed to by getting into just this sort of confrontation and drawing blood.

We limped out of there feeling defeated. These jerks count on the fact that people who have just performed a show might be drained and not up to the task of collecting their pay by intimidation. The next morning we spent on the phone, and oh the trouble you can cause with a telephone! The four area college stations were more than eager to cancel all their promotions for upcoming shows at the clubs, announcement spots, ticket-give-aways and all because they already hated the guy. The police were eager to hear our report of under-age drinking in the club and assured us they were going to go have a look-see. All the newspapers we called seemed quite interested in the same story. Whenever we got a busy signal we ordered a few large pizzas for the club.

Since our gig had happened so recently, the problems were linked to us, I think, and within a week we had a check that cleared the bank. This success story demonstrates the essence of this approach, how simple it really is and entertaining, too. The only thing that is, frankly, unusual in this case is that we got our moolah!

Perhaps it belongs to the class of "exceptions to the rule", such as the Florida clubowner who actually mailed me $200 he owed me two years after the gig. (No one else has ever made good.) Or you can see it as an inspiration and behave accordingly.

Certainly within the confined world of a club or venue there are many directions to look in for either delayed or instant revenge. The physical workings of the building, the reputations of the employees, the upcoming schedule of events, so on and so forth.

Dressing rooms are often in basements, most roadweary players would agree, but how many look around at all the other neat stuff down there: heating system, hot water tank, circuit boxes. I recall a night in Alabama when I was sure a rippo was in the works, the guy hated my music and there was nobody in the audience except one drunk shouting out for *I Think I'm Psycho, Mama* over and over. I had the entire utility system checked out and had my tiny wire clippers ready to wreak havoc. Then, of all surprises, the guy coughed up and even tossed in a bottle of Jack Daniels.

A real simple thing I learned the hard way from my younger kids is to go buy a popsicle - or a half dozen if it is really a bad deal - and flush it down the toilet at the club. Coming up in the life of the clubowner: at least a $100 plumbing bill as the stick wedges itself somewhere in the pipes and begins to collect lots of stuff that goes by around it. Or you can imagine the guy on his hands and knees, face in the toilet-bowl, snaking out the block-up himself.

Sorry about the gender. I am by no means implying that the only dishonest people in the music biz are men.

When a friend told me about an Arizona club that had been shut down because the owner had been caught jimmying the utility meters, I realized that if one were to mess around likewise with meters at any club, the obvious suspect when the meter reader comes around would be the clubowner, and all hell might break loose. This is considered quite a serious offense.

It isn't so hard to track down names of agents, managers, other musicians and start leaving bogus messages wherein upcoming gigs are canceled, rescheduled, etc. "Hey, this is Jack at the Shreeve Sound Club...we can do the show but we can only pay you $100 tops, we have added Claude Beaudrillard and the Simulations to the bill..." This type of message will drive the people involved crazy, lead to angry phone calls and so forth.

I actually got the money I was owed once in Virginia because I noticed Willie Dixon, an obvious house-packer in this type of "buttrock" club, was on the schedule in two nights. I told the manager that Willie's road manager was my cousin and I could get the show canceled with one phone call. Off he went to his cash machine!

For some reason the guy believed me, most likely because he is a pea-brained idiot.

One phone prank I like dearly is to call a club pretending to be the agent for a currently sizzling touring act such as Igor's Tits. "They have a fill-in date on such and such," you tell them, "And they will do it with you for the door because they like you so much."

The road to ruin is paved with such eagerly accepted ego massages. Book the date! Get your shit together and send a promo kit and contract! Steal it from the office of another club.

In the office you can find the heart and soul of any operation. I have seen items as important as banking statements, utility bills and tax returns lying around unprotected. Call the FBI and say you are a teller at the guy's bank and they've just made too large a cash deposit. Call the phone company, pretend to be the club, and complain about service interruption with mucho profanity thrown in.

If by any chance your beef is with a record company, much mirth can be yours simply by calling and pretending to be an indie record shop such as Wax Unlimited in Freebird, Alabama. You want to make a big COD order! You can tie up somebody forever on the phone making an order, throwing in lots of "Speak up...the connection is bad...what?" to aggravate them, knowing they'll never hang up because they want the business. Or leave a message after business hours with the order. All this leads to lots of hassles for some driblo as they spend all afternoon on the horn trying to locate this mysterious store and the persons who left such enticing gravy-train messages.

Much-covered territory such as assaults on someone's home, car, or personal life are covered in great detail in books like the Hayduke volumes. Stuff like this is wild, and I particularly like turning somebody's spouse against them with panting sexual innuendo in the middle of the night. "You mean...he's married???" No matter how much trust is in a relationship, all hell breaks

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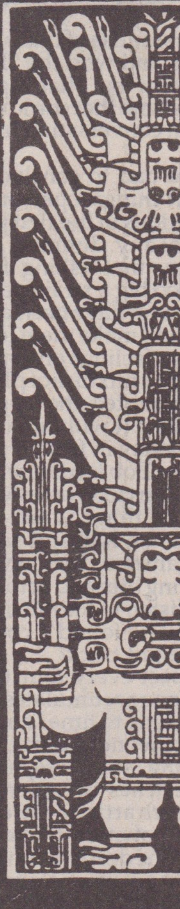

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loose sometimes because of one phone call. I still don't understand who the "Maggie" is that called one year on Thanksgiving and told my wife to tell me that she loves me, but it still comes up in conversation from time to time.

It would be bad to conclude without mentioning a few things a person can do to avoid these situations in the first place. Let's see if I can think of any...hmmm...well, there is the philosophy that asking for a large guarantee puts too big a strain on the scene. Most promoters who have been around any length of time won't make them for this very reason. I know my feelings on a night with a high guarantee are a mixture of pleasure that I have a high guarantee and apprehension about how to collect it without a hooligan.

Get your money in front if things look weird? Well, when Bob Jordan set up a show for Captain Beefheart in Worcester, the good Cap did just that thing when he looked around the rundown hall and saw the raggedy hippie organizers. Bob never forgave Beef for not trusting him and actually said he wasn't going to listen to his music anymore, but that was until he found a copy of *Trout Mask Replica* on eight track!

I don't expect every tour to be a free and easy ride as one accumulates a big pile a green. And from time to time I am more than willing to cut someone a break. However, dishonesty and the lack of respect that goes along with it stretches back generations in the manner in which artists are treated by the public. Most clubowners think musicians are shitheads and the desperation many players show trying to get up onstage just makes it easier for the clubs to get away with crummy policies...for instance a place like CBGBs can really do anything it wants to the bands because there are so many of them literally dying to play there.

So don't forget to take revenge. Just as big business should not be allowed to rape the environment, the people in the music biz should not be allowed to treat us little shits however they like. Let's spike their tree.

DAN O'MAHONY

TRIBUTE TO A BAD MAN

It's hard to say you're into punk business. It's hard to comment on such a thing. It's hard to define a punk ethic. I see a number of things as being, what I feel, truly deserving of the handle "punk business". I'm not completely in tune with any.

Profane Existence in Minneapolis is about as "punk" as they come. 411 played them on our tour in the summer. An old Victorian home more or less completely based around the distribution (I guess) of records, magazines and other forms of punk rock paraphernalia. At the P.E. house concerts can be held in what is usually used as their office space, records and such are sold in the room directly adjacent to this. In another part of the house, vegetarian cuisine is prepared for the bands and various other visitors. On top of all of this Profane Existence publishes, regularly, one of the most organized and seemingly efficient magazines in the underground community. At least to an outsider, such as myself, the workings of the Profane Existence house seem self-sufficient, communal, and truly impressive.

Dischord Records is something of an enigma, immensely popular in underground terms and quite reluctantly drawing an increasing amount of coverage in the mainstream press. Most of us are familiar with Dischord's humble beginnings and relatively massive current state. Independent, unwavering, and seemingly eternal, Dischord is quite a piece of work.

My admiration for Maximum Rock n' Roll is simply not a secret. Like Dischord and Profane Existence, MRR is based principally in a single home. A host of computers, cutting boards, and a way rad copier form the nerve center of what I view as punk rock's most dependable and influential institution. Month after month, year after year Tim and his minions demonstrate an incredible organizational capacity as well as a high moral standard. It's policies are at times unpopular, it's power at times resented, but in the end it's running it's own show and I find that an amazing thing.

Mordam, Gilman, ABC NO-RIO, Flipside, Alternative Tentacles - Independent, intelligent, impressive, and admirable as hell. Maybe punk business.

On the other hand, maybe that title belongs to Goldenvoice. Goldenvoice productions is a monster afloat in a sea of all too believable rumors of drug trafficking, tax fraud and a sea of other lovely notions. In addition to such things, they probably supply rocket fuel to "right to life" fascist Martians or buy potatoes from the devil or something, but in Southern California they make punk rock. Although questionable in ethics and unbearably capitalist, Goldenvoice has been responsible for pivotal moments in my life. Standing amongst six thousand of my peers in L.A.'s Olympic Auditorium during the mid-eighties gave me a sense of strength, an outlet to believe in. Massive budgets and big league promotions made it possible for ordinary kids, just like myself, to take the stage in front of thousands, say whatever the fuck they wanted and actually be heard. GV's profit motivated presence benefited us as well. I first witnessed 7 Seconds, Scream, SS Decontrol, Negative Approach, Youth Brigade, and a host of others when Goldenvoice made it possible for them to reach crowds proportionate to the size of LA's scene. It seems the powerful Goldenvoice Promotions birthed thousands and thousands of west coast kids who would only later find their way to the more admirable core of the movement. The records and the zines came later, pursued by an interest birthed watching those stages.

Perhaps actual punk business is in the merchandise, the hoard of dishonest or semi-honest, quasi-legitamate, predominately bootlegging merchandise to make a living off punk rock. They create a visual, an image intriguing to the budding rebel. Their work, the "punk rock appearance", brings massive attention to the artist. They are, in part, King and Queen makers and certainly their role in popularizing this medium has helped it to survive. Yick.

It's hard to say you're into punk business, it's hard to comment on such a thing. In the end I actually think it's destructive to the form, just a touch naive, kinda stupid. Politics are politics and this distribution of propaganda and opinion is just that - we see a little in punk rock. Independence and passionate providing of just and fair distribution to the artist is just that - a shining spot in punk rock as well as a couple of other places. Individual achievement and bold artistic expression are just what they are - a thing of beauty and an unfortunate rarity in punk rock. Outrageous power and unholy profiteering are an unfortunate part of many humans' nature - an overweight dragon to be tricked and taught the beauty in burning the house down, an undeniable presence in punk rock. Don't sell yourself short.

What the fuck is "punk business" and what does it do to deny the presence of it's opposites right here in it's very own scene? I know what was probably suggested when this issue was raised, but I see the extremes as invisibles. One ugly and unacceptable, if served in it's undaunted form; the other innocent, perhaps unweildably idealistic and a sitting duck victim to unavoidable competitive instincts if it grew. One will not exist without the other to keep it healthily in check. Sam and Adam can have a laugh on that one but that's the way I see it.

ROCK N' ROLL BURNOUT

ROCKIN JEFF BALE

Before focussing on the theme of this particular issue—the music "business", whether alternative or corporate—I'd like to mention some hot bands I've recently seen. First of all, the DIESEL QUEENS from the South Bay. A few people had recommended that I see them, and for some reason I got the impression that they were a sort of glammed out N.Y. DOLLS kind of group before I actually checked them out. That would have been O.K., too, but in fact they were a totally rockin' punk outfit who made use of sexual props, dancing girls, off color jokes, audience baiting, and general obnoxiousness to drive the crowd at Brave New World—a great new San Fran venue—over the edge into a pleasurable state of rowdiness. They played with the (Lisa-less) GARGOYLES and another good younger band whose name I was unfortunately too drunk to remember the next day. (I need to be reminded!) In short, one of the best shows I've been to in some weeks. I also checked out the always enjoyable FLUID at a club in downtown Oakland that I hadn't been to before. It's called the Heinz Club, and it would be a great venue if it weren't for the fact that the people who arrange the shows there usually book the most awful art-damaged, experimental bands in the Bay Area. The group that opened for the FLUID, for example, consisted of a bunch of twirpy students who bored the shit out of me with a truly atrocious atonal, disjointed din. Really lame, kind of like JESUS LIZARD but even worse (if that's possible). If there's one thing the world doesn't need, it's more of these self-indulgent, arty-farty post-punk masturbators who think they're doing the audience a favor by generating a bunch of pretentious, barely-structured noise. Needless to say, I expressed my opinion in the usual direct and unfettered way, to the chagrin of some of the band's fans. This resulted in a stimulating exchange of insults and a round of drunken "fuck you's". (Which reminds me, last issue Sam McPheeters was absolutely right to wonder why people in the audience, especially punks, don't give crappy bands a harder time nowadays. What could be more justified? But nooooo, today's nicey nicey punks think they have to stand there and pretend to enjoy, or at least tolerate, such groups. Heaven forbid that they should be rude! With punks like that, who needs this era's vacuous neo-hippies? And that is one reason why, as Sam pointed out, the current alternative scene sucks so badly.) Anyway, it's a shame that what could be the best underground rock club in the East Bay has up till now been largely wasted on bands that wouldn't know how to rock or punk out if their lives depended on it.

I also wanted to revise some remarks I made last time concerning the new NIRVANA album. Not only is "Smells Like Teen Spirit" one of the greatest songs I've ever heard, **Nevermind** is among the greatest LPs I've ever heard. The fucker has been on my turntable at least once every single day since I bought it several weeks ago, and there are not many records which have had that much impact on me in recent times. I can't seem to get the songs on it out of my mind, and furthermore I don't ever want to. The album is like an addictive drug from which I need to get a daily aural fix in order to function at all. And I was totally wrong to disparage the softer songs on it last time, since a couple of them have now grown on me to the point where I like them as much or more than a lot of the heavy shit. (This delay in fully appreciating slower, less rocking songs is a mistake I have made before, as in the case of the great **Overdose** LP by the MIRACLE WORKERS). "Something in the Way", for example, is irresistably haunting, kind of like some of the early kwiet KINKS songs or the PRETTY THINGS' classic "Loneliest Person" from the **S.F. Sorrow** LP. Let's put it this way. If I could only take ten albums along with me into exile on a deserted isle, **Nevermind** would be one of them. It perfectly embodies the sort of melancholy outlook and cynical anger that corresponds to my own these days, and the powerful music catapults me into a state of pure rock n'roll bliss or, if I may say so without sounding hopelessly corny, "nirvana". It's galling that so many college radio dweebs and pseudo-alternative music critics seem to like it as well, but it's not my fault that for once their taste has improved to the point where it coincides with mine. (If so many of these lame fucks didn't like it, I would be tempted to say that anyone who doesn't like it is totally lame.) On the other hand, **Nevermind** prompted me to give another listen to **Bleach**, which had been quietly collecting dust on my record shelf for some time. Now I remember why. Except for "About a Girl" and portions of some other tracks (such as "Scoff"), one would never know that these two albums were made by the same band. **Bleach** has all the SubPop traits that I don't like—a general tunelessness, a more or less muddy yet loud guitar sound, and some disjointed, hookless rhythms—and in spades. **Nevermind** represents a geometric improvement, in terms of both hook-filled songwriting and crisp yet powerful production (courtesy of Butch Vig).

And speaking of NIRVANA, two things come to mind that permit me to make a smooth transition into our main theme—the music biz. Recently, there was a NIRVANA/SISTER DOUBLE HAPPINESS/L7 show at San Francisco's Warfield, one of Bill Graham's concert venues. Not anticipating the sudden burst of NIRVANA's popularity among the dork set, I delayed purchasing tickets until the available advance tickets were already sold out. And not being the kind of asshole who tries to scam into gigs for free, I couldn't even bring myself to ask my friends in SDH to put me on the guest list. I hadn't talked to them for quite some time and, not being a big SDH fan, felt embarrassed and guilty about calling them. As a result, along with about 300 other chumps I arrived early at the venue on the day of the show because according to a recorded message there would be a limited number of tickets available when the box office opened. After standing in a line that didn't move at all for an hour, I began to reflect (for the hundredth time) on what an asshole Bill Graham was. After all, he didn't even have the decency to let people know just how many tickets would be available that day. If the recording had mentioned that only 30 tickets would be sold, as in fact turned out to be the case, I wouldn't have even bothered to go. Finally, I got so pissed off that I began ranting about how someone should kill Graham and do the rock n'roll world a big fucking favor. Unbeknownst to me, Graham had in fact died in an accident the night before! And amazingly, no one in line even told me! They must have thought I was a lunatic. A few hours later I learned what had happened, and I must confess that in the depths of my frustration and disappointment about missing the gig—even though it was largely my own fault—I jumped for joy. To paraphrase Mykel Board, I was as happy as a Kurdish rebel who had just heard that Saddam Hussein had died. Not only did I consider Graham to be a grade A asshole on a personal level, but to me he symbolized everything that is wrong with big rock concerts and, indeed, the music industry in general.

Unfortunately, for several days thereafter we were all forced to endure a series of nostalgic eulogies for the guy, most of which were both absolutely uncritical in their depiction of his career and sycophantic to the point of inducing nausea. Practically everyone, not just the usual music biz flacks and hacks but also the so-called alternative rock journalists and musicians, were falling all over themselves to sing Graham's praises. It was as if in the end—if not sooner—everyone had bought into Graham's self-promotional myths. Commentators talked about the most ridiculous things, like the "great respect" Graham had for the fans that attended his concerts. Yeah, right. Over the years I've seen him punching girls, roughing people up, and unleashing the thugs he called bouncers to beat the crap out of anyone who was getting boisterous, not to mention goons making intimidating threats and viciously ejecting fans who were dancing. Beyond the physical and verbal abuse that he and members of his staff have perpetrated, he had so much respect for his fans that he played a key role in inflating the prices for concerts by putting on monster shows that were more like sporting events than rock gigs. He had so much respect for them that he'd force people to wait in line for hours to get nonexistent tickets. Not one single commentator even mentioned his aggressive efforts to monopolize the entire concert business in the Bay Area, or his attempts to co-opt or ruin the competition, no matter how small-scale, if he thought any money could be made. Nor did many people comment on the threats he frequently made against journalists who wrote negative things about his organization or otherwise called him on his bullshit. Once, for example, he called a local pseudo-alternative rock journalist and harangued her for saying (gasp!) that his bouncers were "thugs". If anything, that characterization was overly generous. Most of them would make great prison guards, if not inmates in psycho wards. Instead, the eulogizers presented an image of Graham as an altruistic music lover who only involved himself reluctantly in moneymaking, etc. At least the **San Francisco Chronicle**'s puff piece was honest enough to note that Graham had turned rock n'roll from a haphazard, spontaneous affair into an organized big business, even though it presented this "accomplishment" as if it were something praiseworthy. To make a long and sordid story short, Graham played a not inconsiderable role in creating and sustaining today's monstrous corporate music juggernaut. Genuine underground rock afficianados can only applaud his departure from the local and national music scenes, although someone even worse may soon step into the void created by his death.

In all fairness it should be pointed out that in the beginning Graham helped promote and institutionalize the San Francisco underground scene in the 60s (although even then there were plenty of hip people who opposed his creeping control over that scene), was a hard-working S.O.B. who accomplished a great deal (much of it not at all worthwhile), drew some great groups like the PISTOLS to his shows (though usually for all the wrong reasons), and gave money to support some decent institutions. But on balance he had an absolutely pernicious effect on the history of rock n'roll, unless one views massive commercialization of the concert circuit as something positive. His much vaunted "professionalism" was the last thing that rock n'roll needed then—or needs now. So good riddance, Bill. May you never have a successor! And if there are rock gigs wherever you are now, I hope they are all disorganized and filled with uncontrollable fans who managed to sneak in without paying. That would truly represent Hell for a greedy control freak like you. End of spiteful tirade.

Also speaking of NIRVANA in connection with the music biz, I've heard some anecdotes suggesting that fame has already gone to their heads, though admittedly these come from partisan or secondhand sources. I have been appraised of one squabble with a touring band over a measly $100, which NIRVANA were unwilling to part with even though they had made a considerable amount of money that night. People have also told me that at the gig I missed the singer turned his back on the audience and behaved in an otherwise contemptuous way toward the fans, like the jerks from JESUS AND MARY CHAIN used to do. I can't attest to the accuracy of these claims, but they do raise the whole issue of "rockstaritis", the dreaded disease that in times of success afflicts even decent people and turns them into self-indulgent assholes and insufferable bores. I discussed this psychologically debilitating illness at some length way back in **MRR #3** (i.e., at a time when most of the readers of this mag were pre-teens), so there is no point in rehashing the same ground again. One thing should be reemphasized, however. Any budding alternative musicians who seriously

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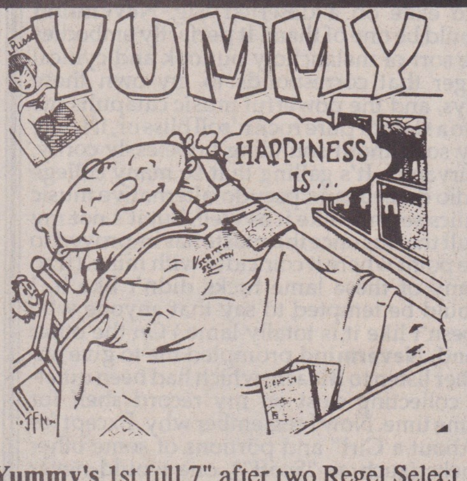

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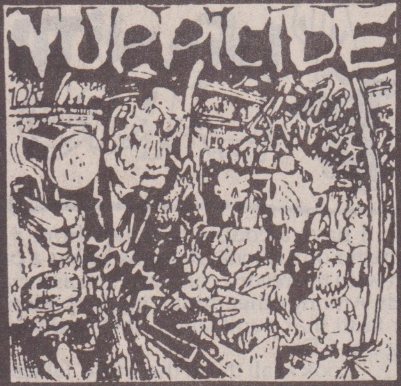

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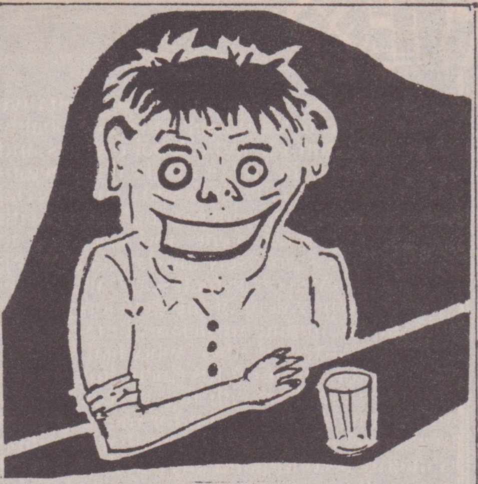

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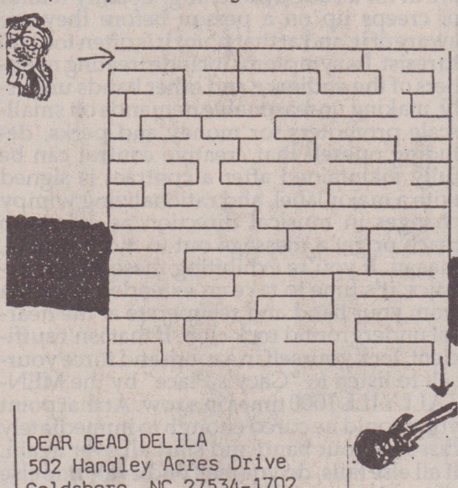

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believe that they are immune to this disease are in for a rude awakening. Usually it kind of creeps up on a person before they are aware of it, and at that point it is often too late to resist. Its symptoms include treating members of the audience and other bands unfairly, making unreasonable demands on small-scale promoters for money and perks, deluding oneself that creative control can be fully maintained after a contract is signed with a major label, and rationalizing wimpy changes in musical direction as efforts to reach or get a message out to more people, maaan. If you're exhibiting these characteristics, it's time to take an extended vacation from your band and recuperate at the nearest underground rock club. If that isn't sufficient, lock yourself in a room and force yourself to listen to "Gacy's Place" by the MENTALLY ILL 1000 times in a row. At that point you should be cured enough to immediately dissolve your band and start all over again. If all else fails, do yourself and everyone else a favor by overdosing on drugs. If you've got a chronic case of rockstaritis, no one will really miss you anyway.

Having said all that, however, it is necessary to challenge an implicit assumption made by many people associated with this magazine—that music on alternative labels is inherently better from a qualitative point of view than music emanating from music industry sources. For one thing, many of the greatest records in the history of rock n'roll are on major labels. One has only to mention releases by the VELVET UNDERGROUND, the STOOGES, the KINKS, the YARDBIRDS, the early STONES, and the SEX PISTOLS to recognize the truth of that statement. For another, there are literally tens of thousands of alternative releases that aren't worth the price of the vinyl they were produced on. I can't tell you how many utterly awful alternative records I've forced myself to listen to over the past 30 years. Given the small expense involved in putting out a 45, innumerable talentless self-indulgent people have inflicted their insufferable musical doodlings on the world, apparently in the hope (or, even worse, with the conviction) that someone else will consider them as inspiring or compelling as they do. Unfortunately for them, most of the time such doodlings inspire nothing more than yawns. Don't get me wrong here. I'm glad there are so many people on the fringes that feel the need to express themselves in this manner, because amidst all the indie dross one encounters some of the best rock music ever made. However, it is both foolish and erroneous to make the simplistic assumption that alternative or independent music is intrinsically superior. Most people will acknowledge this if pressed, but for moral or political reasons others prefer to promote only indie releases whilst ignoring great records on major labels. That's their prerogative, but they're missing out on some cool shit by adopting that attitude.

This tunnel vision is in part related to the equally invalid assumption that people in the alternative music industry are less rapacious and greedy than their peers in the corporate music biz. Generally, this is probably true. But many so-called alternative music people are not much different than their corporate counterparts, except that they are not as successful at marketing and shifting "product". Nevertheless, many aspire to be that successful, and are only using underground music as a stepping stone to a lucrative career. Some are greedy, exploitative scumbags from the outset. But it is probably more common for indie label owners and distributors to be full of ideals at the beginning, then gradually slide into a commercial ethos as they become increasingly jaded with the underground scene and addicted to money. This is precisely the danger of being successful, even on a small scale, and represents the equivalent of the development of rockstaritis among musicians. I'm sure that Ruth Schwartz and others who deal regularly with other indie outfits (including bands) are more familiar with this process than I am, so there is no reason for me to go into further detail about it. My familiarity with it is mainly second-hand anyway, although I personally know a number of people who emerged from the indie scene (including some ultra-radical types) who are now comfortably ensconced in the employ of the corporate music world. It doesn't really bother me if others take that route, unless it changes them adversely as people, but I personally couldn't do something like that. It's not that I'm morally superior or anything—in fact, as Tim and others would be happy to tell you, I can be a totally selfish asshole—I just think my enjoyment of trashy rock music might be reduced or otherwise perverted in the process of becoming economically linked to or dependent upon the music industry. I would never want to risk losing the almost orgasmic feeling I get listening to great rock n'roll or having its awesome impact compromised in any way, since it is so important to my continued psychological well-being. No amount of money could make up for such a loss.

Speaking of making a career out of alternative music, many people have suggested, given my knowledge of underground rock n'roll, that I write the definitive history of punk rock. On a certain level the idea appeals to me, since most of the books that have been written on punk are utterly mediocre, if not wholly unsatisfactory. But I'm afraid that the very act of analyzing and dissecting the subject, which requires a modicum of emotional and intellectual detachment, might affect my intense enjoyment of the music. That is a risk I'm not willing to take, at least not for a long time. Only a fool would want to study something instead of experiencing and enjoying it fully. Hence I will continue to be a fan until that becomes impossible. I hope that never happens.

Next time, I'll tell you why GUNS N'ROSES are more important than 50 average punk bands, and provide yet another example of the true spirit of the "humanitarian" left here in Berkeley.

P.S.—Bravo to John-Ivan Palmer for his masterful review of **American Psycho** last issue. The Yuppie banality of the book's narrative and storyline lulls the reader into an absolutely false sense of security, and the contrast between that banality and the clinical depravity of the character is what gives the story its power and impact. I for one hope to see more from Mr. Palmer in the future. One thing that is sorely lacking in **MRR** is sufficient concern for trash culture beyond the sphere of music. In this respect, **Forced Exposure** and **Your Flesh** are light years ahead, what with Chris D's film reviews in the former and a recent interview with, and story by, Joe R. Lansdale in the latter. Lansdale is an absolutely brilliant dark fantasy writer, and his story "Night They Missed the Horror Show" is one of the nastiest and best I've ever read—and let me tell you I've read a shitload of horror and noir fiction over the years.

LIFE WITH LARRY

I have a couple of letters from a Mr. Hamster of Arizona. It seems he has a problem with the record company I'm associated with. Among other things, in his opinion, it's our fault that punk labels have started putting out CDs.

"Look at all the of the 'indie' labels that put out CDs since you have," he says. "Kids rely on you for the gospel of punk! Lookout puts out a CD; then I can put out a CD because it's punk now!"

Because I've been overstressed with school work as well as putting out a new issue of my magazine, I haven't had a chance to write back to Mr. Hamster. But I think this would be a good place to answer him, because the questions he raises are not that different from the questions a lot of people ask, myself included.

The idea that some punk rock label decided to put out a CD because Lookout did seems a little ridiculous, but I suppose anything is possible. If someone is that easily influenced, they probably shouldn't be trying to run a label anyway, but that's not important. What is more important is Hamster's assumptions that "CDs are corporate" and that we at Lookout have taken money from "cool punk things" and used it finance corporate CDs. I'd like to answer those assumptions, and in the process maybe shed a little light on my own values about business, punk, music, art, and how they interact.

The "cool punk thing" to which Hamster refers is the ten 7" records that Lookout released in the summer of 1990. Why 7" records are supposedly cooler or more punk than records of any other size, or for that matter, tapes or CDs, is a question that I'll get to in a few minutes. But first I need to correct the mistaken impression that we're funneling our huge profits from 7"ers into subverting the scene with corporate CDs.

The reality is more like the other way around. As anyone who has ever put out a 7" will tell you, there is very little profit to be made unless you sell quite a few thousand of them. Lookout wouldn't have been able to put out even half as many 7" (punk) records if we hadn't made a profit from selling LPs (MCs/CDs). Specifically: our profit from the 10 7"ers Hamster refers to was (so far) about $300. How much did it cost to release those ten 7"ers? Well over $10,000.

That might seem like a horrendously large amount of money to some of you, especially the ones who are still living on an allowance at their parents' house or working for minimum wage. But if you're in the business of putting out records, figures like that (and sometimes much larger) are just a fact of life. And let me point out that it took at least a year to get that $10,000 back.

So where did that money come from? Well, it didn't come from a major label affiliation (we don't have one), it didn't come from my rich parents (they're just as poor as I am), and it certainly didn't come from thousands of punks getting together and each chipping in a dollar or two so we could do a "cool punk thing."

No, it came from buying and selling commodities. In this case, the commodities were punk rock records. And cassettes. And CDs.

Does that rub you the wrong way? It should. Especially if you're an artist who pours his or her soul into music and wants it to remain as pure as humanly possible. Nobody wants to think of their life's work as a commodity. But it is. Let's face facts.

For most of history, artists survived by finding some rich person who liked their work and was willing to support them. In the wake of the industrial revolution, however, it became possible for artists to make a living by selling their work (mass produced, of course, in keeping with the machine age) to ordinary working people. That was the beginning of mass popular culture, and it's what made most of the important art of the 20th century (i.e., jazz, rock and roll, movies, radio, television) possible.

There are many things that go into creating a work of art. For better or worse, money is one of them. There's the obvious need to buy paint, or tools, or film, or guitars. And there's also the need to provide for the most important ingredient of all: the artist. Records, statues, paintings, books, whatever, don't get made unless there's a human being to create them. That human being has certain needs: food, shelter, medical care, you know, the usual stuff. And guess what (this may come as news to those of you still living off your parents or an inheritance): they cost money.

Let's stop here and address a couple of criticisms that may have arisen in some of your minds. The first might be my implication that punk rock records have something to do with "art." As far as I'm concerned the truth of that has never been in doubt. I think rock and roll music is one of the highest art forms of the 20th century, and punk rock (the relatively few bits of it that are genuinely good) is the best rock and roll being made today. If you see it differently, well, you're entitled to your opinion, but I urge you not to sell yourself short. If you punk rockers aren't making the best music, who is? And why aren't you making and listening to it instead?

The second criticism might be my assumption that just because artists need money, they should earn it from their art. There are many thoughtful and intelligent people in the punk scene who argue that there should be no profit involved in punk, that people should earn their money somewhere else and do punk stuff in their spare time.

I feel that's a highly unrealistic ideal. It might make sense for a privileged few who have the education or the connections to make a good living from a decent job that doesn't take up all their time and energy. But reality for most people involves having to work at least 40 hours a week at a job that often runs directly counter to the values expressed by punk. If you earn your living by shuffling papers or data for XYZ Corporation in downtown San Francisco and then volunteer at Epicenter in the evenings, are you sure your corporate points don't more than cancel out your punk points? Perhaps XYZ Corporation is an environmentally sound, life-affirming, humanely operated business. But that would make it a fairly unusual corporation, and you should certainly let all your punk rock friends know about it so they can work there too.

The fact is, though, that almost no one I know who is critical of punk rock records being sold for a profit has to work for XYZ Corporation. On the contrary, they almost without exception are either independently wealthy, supported by their parents, or have some kind of scam where they get a normal income without having to work a normal job.

Maybe I have a different perspective because of growing up in a working class family. Contrary to popular mythology, punk was not a working class movement in the United States the way it was in England. If anything, the closest thing I've seen to working class punk in America is the current scene here in the East Bay, and I'd still say that only applies to about half the bands, at most.

But with me it was, from the very first time I got called a punk, which was, I think, in 1958. I grew up in the shadow of the auto plants and steel mills that polluted the environment and the social climate of my home town (Detroit). It was always assumed that I would work in one of those foul establishments unless I did really well in school, in which case I might be able to wear a white shirt and tie and boss the other workers around.

In fact I did end up working on various assembly lines and slag heaps, and as a result I've been running scared all my life. Not that I'd end up back there again; nowadays times are so hard that people in Detroit would count themselves lucky to get such a job. But scared because I've personally experienced what most people have to do just to earn the bare necessities of survival, and scared at the idea that except for some lucky breaks I might have spent my entire life shoveling coal into a hot oven or bolting fenders onto Ford Shitmobiles.

If that had happened, none of these columns you've been reading for the past four and a half years would have been written. I wouldn't have ever gotten to play in a punk rock band. Lookout Records wouldn't exist, and probably at least half the bands who now have records out wouldn't have records out. I wouldn't have been able to get a college education, or to get the other, equally valuable kind of education I got from living a bizarre and haphazard life. A whole lot of stuff that I was involved with wouldn't have happened, because I probably would have been dead or insane.

Yeah, I know that some of you might consider that an improvement, but seriously, do you really wish a fate like that on anyone? It's an article of faith with me that every human being should have the opportunity to develop his or her own potential to the fullest. Let me clue you in: that's not likely to happen while he or she is flipping burgers at McDonald's.

That's my case for why punk rock businesses have to make enough money to be self-sustaining. The next question is: how?

In my opinion, there are two kinds of punk rock record labels. One deals primarily with artifacts. Finely printed covers, colored vinyl, limited editions; the product itself is a work of art, often so much so that the music takes a back seat to the medium that contains it.

Needless to say, that's not my approach. I'm not a record collector, never was, and I personally don't care whether music comes on vinyl, tape, compact disc, DAT, or engraved on my butt. To me the music itself is what's important, and those various formats are just a means of getting it from the producer (i.e. the band) to the consumer (i.e. the person who wants or needs to hear it).

I don't downgrade the importance of lyric booklets or printed art that come with many records, but they can come with CDs just as well. The simple fact is that about 95% of the people in America who listen to music listen to it on cassettes or CDs. If it's my job to bring music to people who want to hear it, I've got to deal with that fact.

There are millions of kids, including almost all kids under the age of 12 or 13, who've never seen a record player, and wouldn't know how to operate one if they did. Those few diehards among you who insist that "real punk" only exists on vinyl are in effect saying that no new people should ever discover your music, and that it should forever remain the property of an ever-smaller group of ever-older record collectors. There are still people today — mostly at least 50 to 60 years old — who only like to listen to music on 78 rpm records. Of course no new 78s have been made since the 1950s, so they're kind of, how shall I say it, stuck in the distant past. If you're not careful, that's how you vinyl junkies will end up.

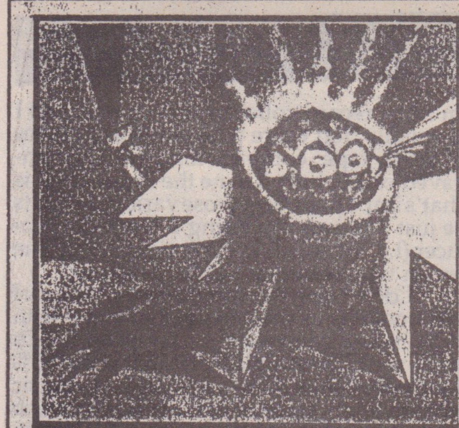
No, the vinyl record isn't going to disappear tomorrow, or next year, but it's gradually fading away. Big deal. Those of you who have hundreds or thousands of rare ones stashed away will have a fortune someday. Not that you care, of course; you're only into it for the music...

Bullshit. If you were only into them for the music, you'd store them on CD or DAT because the sound reproduction is better and they would last way longer. In reality you're into the fetishism of commodities, just like any bourgeois consumer. You need to have visual, tangible confirmations of your good taste and superior esthetic values. And if someone someday offers you a few grand for your collection, you wouldn't dream of selling. But what about ten or twenty thousand...?

All right, that finishes the cynical section of my column. Now for the idealistic part. If it's all just a business anyway, why bother trying to keep it independent? Why not just hook up with major labels who can do a much better job of getting the music out?

I believe that communications and information are among the most vital tools for survival in a modern technocratic age like the one we live in. I don't believe those tools should be put in the hands of those who don't share my interests or values. When I was involved with the hippie counterculture, even the most radical music appeared on major labels, because there were almost no independent labels or distributors. That meant that hippie and radical values spread rapidly, but it also meant that they quickly got transformed into something that only vaguely resembled their original meaning.

Nowadays it's no longer necessary to deal with huge corporations to get music (or printed matter, or other forms of artistic or political expression) to large numbers of people. New technology, like the computer I'm typing this article on, make it possible for everyone to plug into the global information net.



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Yes, it's more trouble, and slower, but you maintain control over what you've created. Furthermore, you're establishing institutions that will provide an environment in which new and better cultures can develop.

At one time, remaining independent meant staying small time and poor. In many cases, it still does. But not always. Probably some time in the next couple years, Fugazi will, in record industry terms, "go platinum," which means they'll have sold one million copies of an album. And they won't have had to deal with Warner Brothers or Sony or Polygram; they'll have done it completely on their own.

But what then? If they stay together, Fugazi will probably earn millions of dollars. So will Dischord Records. So will Bad Religion and Epitaph Records, and so will a number of other bands that right now you might be only seeing in your friend's basement. Maybe even Lookout Records.

What should happen with that money? If you see your favorite punk rock stars riding around in limousines, or if you see me cruising into Hollywood in my Lear Jet, then you'll know that all this stuff about "punk" and "alternative" and "independent" was more of the same old bullshit, just another marketing device to extract money from idealistic young people desperate for something to believe in.

If that happens, you'll have every right to get cynical, to give up on the possibility that things ever change for the better. But look at it this way: I'm more than twice as old as some of you, and I'm not cynical yet. I've seen all but a handful of the people I grew up with sell out their principles and live bitter, disillusioned lives because they were afraid to believe that they had any other choice. But I still think there is a choice.

True, nothing is all black and white. There's an element of corruption and capitalism in the most punk of enterprises, and there are good things to be found in even the most monolithic of corporations. I happen to prefer the punk, independent way of doing things, not just because it looks and feels better, but because in the long run it works better, too.

OK, now that you know where I'm coming from, maybe you're interested in the specifics of how Lookout functions. Well, first of all, assume there's a band, and they think they're ready to record some music and we think so too. Usually, not always, though, we'll pay for them to go into the studio and record. The cost of that can be anywhere from a couple hundred bucks for a 7" to nearly $2000 for an album (that's the range of what we've spent; obviously it's possible to spend millions on recording, and some major label acts do).

Then there's another almost $1000 that goes into mastering if it's an album that's coming out in all three formats. Artwork and printing for covers and inserts can get up into the $3000-$4000 range, and pressing/duplicating the actual records/cassettes and CDs, which costs a similar amount. So it's already cost us $10,000 or more before we sell a single record.

Yes, there are ways to do it cheaper, and when Lookout was starting out, we did them. Like xeroxing all the 7" covers by hand for really cheap prices because I knew somebody that worked at a copy shop. I've probably spent several months of my life standing over a copy machine, doing record covers and copies of Lookout magazine. But eventually things reached a point with both records and my magazine that I physically didn't have enough time to make every copy myself. And especially in the case of the magazine, once I got up over 1000 copies of a ten-page zine, it was cheaper as well as easier to have them printed.

So while we still xerox some of the original 7" covers, we pay to have most things printed now. It's just common sense. If I wanted to spend all my time at a copy shop, I'd get a job there and then at least I'd get paid for it.

Which brings up another issue: if it's possible to do 7" records by hand and cheaply, why didn't we just stick to that and not get into the whole LP/MC/CD business? Because while it's easy to make and sell 7"ers cheaply, it's not possible to make any significant amount of money from them (unless you do the Sympathy for the Record Industry thing of making colored vinyl collectables and charging high prices for them, and even then I don't think they'd be making enough to survive if they weren't doing albums too).

Which means we'd basically be spending all our time xeroxing and folding and stuffing 7" records as a public service and still have to figure out some other way to get enough money to pay our rent and eat. And I don't know about you, but there are other things in life I like to do besides put together records.

So essentially what has developed is that some of our albums make quite a bit of money (all right, in case you're curious, which apparently people are, the two that make the most are Operation Ivy and Green Day). Of that money, 60% goes to the bands. The other 40% goes into several things, like: 1) putting out records for other bands that might not sell enough to break even, but whose music we still think deserves to be heard 2) doing "cool punk things" like putting out ten 7" records at once, even though we'll be lucky to get the money back for a year or more 3) publishing Lookout zine, which more or less breaks even, or at least doesn't lose too much, but which we think contains valuable information in addition to lots of ridiculous entertainment 4) helping publish and distribute other local zines, including Cometbus, Absolutely Zippo, and Puddle 5) computer equipement, art supplies, and the other tools necessary to produce records and run a company 5) paying the two guys who work here beside myself (if you're interested in how much they make, that's their business, but I can tell you it's quite a bit less than minimum wage).

I myself don't get paid right now except that Lookout pays my rent and phone bill because my room doubles as our office. I also get the use of our computer, which is a big help for me since I use it a lot for school. If Lookout continues to grow, I will get paid in the future. I also get all the free records, tapes, and CDs I can listen to, although my record player's been broken for six months, and my stereo, which I've had since 1976, is on its last legs.

More importantly, I get the pleasure and the honor of working with people who in my opinion are making some of the best music that's being made today. We've been known to have our disagreements, and sometimes relationships can be very stressful indeed, but the satisfaction of knowing I've helped make it possible for some great bands to have their music be heard all over the world goes a long way toward making up for the less fun parts.

More importantly, we've created an institution that makes it possible for bands and writers and artists to pursue their talents, knowing that when the time comes, they'll have a means for getting their work out to the public without having to grovel to the major labels or publishing houses.

In that sense, Lookout is working a lot like Gilman does. Before Gilman, there almost was no "East Bay scene" (well, there was, but it was so far underground that even some of the people who were in it had trouble finding it). Once a space had been established where creativity was free to express and develop itself, the bands and people and zines came out of the woodwork. And record labels, too; it's almost certain that Lookout would never have existed if it hadn't been for Gilman.

Yeah, you can point out, but Lookout makes a profit and Gilman doesn't. True, but running Gilman, hard as it is, it not a full time job. Anyway, I've rattled on long enough, and I'm not going to apologize for trying to make an honest living by producing and distributing something that I consider worthwhile and valuable. Yes, I wish everything were free, too, including you and me. Until that wonderful day, though, we've got to do the best we can with what we have, and capitalism, the profit motive, and the need to pay one's own way in the world are part of that reality. I'm always ready to listen to anyones suggestions of how we could do it better.

P.S. Although we've had our (well-publicized) disagreements in the past, I have to say that I was strongly tempted to agree with Kent McClard's letter last issue about closing MRR down. Much of what comes out in this magazine, especially in the music ads and coverage, is predictable and tiresome. (I suppose some people feel the same way about my own work.) The only trouble is, getting rid of something doesn't guarantee that what replaces it will be any better, or even as good. With all its faults, I think MRR and the scene it represents are still more receptive to creative input and change than most other institutions. Still, like I say, Kent, a tempting idea. It would save me a few hours every month that I could waste on some dumb thing like sleeping or eating.

MYKEL BOARD SAYS
YOU'RE WRONG!

It was funnier than a feminist with laryngitis. Ted Kennedy, foreskin still caught in his Florida zipper, hair dripping with Chappaquidick River water, on the judge panel about "sexual impropriety." The poor little colored lady has to be protected from Coca Cola pubic hair. Is this the Senate in 1991? You bet your toothpick it is!

Sure, I hate Thomas as much as the next guy. He's an anti-liberty religion monger who cares about personal freedoms like an exterminator cares about cockroaches. [Note: Jeff Bale says this is false. He tells me the guy's a libertarian— except about abortion. It's hard to tell though. Jeff thinks that forcing everybody to learn English is libertarian.]

Well, Thomas is in. Surely, he's no worse than anyone else Bush would appoint. We got to hear "pubic hair" and "Long Dong John" on TV, so all's not lost. Despite the media focus, the real question was *not* whether Thomas or Hill was telling the truth. The question was, even if Ms. Hill were telling the truth, would it matter? Do people have a right to say what they want? Something sinister brews under the Senate hilarity. It raises its purple head like a penis in a packed hot tub. A specter lies over the United States. SEXUAL HARASSMENT.

Clarence talked about how well hung he was. They call that harassment. If I don't brag, but instead lament my four and a half inches, is that *still* harassment? What if I complain about jock itch in the presence of girls—am I harassing them? What if I scratch? When a female MRR shitworker complains about PMS, is she sexually harassing Tim? The possibilities are endless and absurd. The implications are dangerous.

I've written about the hypocrisy of women who say they have the right to do what they want with their bodies. They mean get an abortion. They don't want other women to have equal rights to *their* own bodies in prostitution and pornography. Now we've got those same Wymyn-Americans pulling the same eyewool in a different context.

They complain about the Supreme Court "gag rule." It prohibits pro-abortion advice at public clinics. Yet these same folks call for an even more invasive gag rule forbidding ALL sex talk. Am I exaggerating?

Joe, the fireman, hangs a *Playboy* centerfold inside his locker. It keeps him warm on the cold nights he waits for an alarm. He calls her Martha and talks to her while he's putting on his rubberware. Then the department hires a girl. The guys fear she'll cause trouble, but laws of equality say "hire her."

Their fear is justified. The female recruit hates Martha, just like she hates sex. She complains to the brass. The centerfold is *sexual harassment*. Quaking in lawsuit terror, the brass make Joe take down Martha.

In the sixties, sex came out of the dungeon. People realized it was part of what makes us human.

"Man, I wish I could get laid." said the boys around the water cooler. It wasn't long before the girls chimed in "me too!"

Now the femino-prudists say NO! Sex talk, naked girls, are *sexual harassment*. You can't say "bad words" at the office or at school. Sex should stay in the gutter, in the basement, in the closet where it belongs.

There'll come a time when the speech police can arrest anyone talking about sex anywhere.. The porno patrol will round up all those Puerto Ricans who walk around clutching their balls. It won't be too long before they'll get the pro-choicers for showing pictures of uteruses in their literature. Feminists will be incarcerated for talking about vaginas. Where will it end? Yo, listen up girls. The gag you promote today, will someday find its way into your mouth.

Speaking of in your mouth, I've just returned from a trip to California. The big fad out there (besides rushing to the orthodontist for crooked teeth caused by too much back-biting) is being a victim. Everybody and their brother suddenly discovers they were "abused." Twelve step mania convinces the entire California population they're "adult survivors." As kids, mom or dad did something nasty between their legs. They "blocked out" what really happened. Through therapy (you bet it costs big bucks. There's a sucker born...), they've discovered that's why their lives are so lousy. Their own fault? Never! They're *survivors*.

There's a new one. "Non-invasive child abuse." You took a shower with dad? You were abused. Mom wiped your little cunny too hard? Abuse! Thousands of people who can't face their own inadequacies, now can blame Mom, Dad, or Uncle Ernie.

It's not only child-alcohol-food-sibling-nasal-what-have-you abuse. There's also our old pal, rape. Ten years ago, I knew one girl who was raped. She was *really* raped. Held down, threatened with a knife. The kind of rape that you'd like to prevent with a rock to the back of the fucker's head. Now, I know dozens of folks— boys and girls— who claim rape. The majority are bullshit: changed minds, drunken regrets, teens caught by their parents.

"Mom'll kill me if she finds out. What can I do? I know. It was **rape!**"

The horrible concept of *date rape* spreads like a forest fire in the Oakland hills. Why take responsibility for your actions, when you can claim you had no control?

Up until now we had checks against the rape ruse. If you accused someone of rape, you had to prove it. Until then, they were innocent.

During a rape trial the defendant's lawyer asks about your sexuality. She asks if maybe you just said yes and changed your mind. She asks if you're making these charges out of revenge— or guilt. The false rape baiter sometimes gets caught in her own lies. Someone innocently accused sometimes gets acquitted.

That could change. Defense lawyer questions make the accuser uncomfortable. She may have to say embarrassing things. Ah hah! A woman uncomfortable! Call in the storm feminists!

As unbelievable as it might seem, feminists are asking that the court simply accept the "victim's" testimony without question.

"She said it was rape. Isn't that enough? Cut his balls off!"

Deny the defendant the right of cross examination. Deny the chance to prove that a rape wasn't a rape. The accuser's a female. That's all there is to it. No chance for rebuttal. No chance to show consent. Is this Iran?

For the millionth time, I'm not denying there are real rapes. That is, men use physical force to stick their penises into women. But *"Maybe, I was drunk"*, or *"I changed my mind"* is NOT rape. If you have sex and later regret it, that's *your* responsibility. Claiming rape like blaming alcohol, drugs or your parents, is a way of avoiding that responsibility.

There's another reason for the increase in people who want to avoid responsibility: *the twelve step industry*. From reading me before, you know about the horrors of groups like *Alcoholics Anonymous*. They, and the other *twelve step* groups they spawned, spread the word that anything wrong is a "disease." There's no cure, but if you follow the twelve steps, you can have symptomatic relief. The first step is always the same *Realize you are helpless!* You can never fully recover. You must stay in their clutches.

You can usually tell a twelve step group by the *anonymous* or *adult survivor* in the name, although sometimes they're tricky Still, they all try to convince you that you're powerless. Like religion, they infantalize you, making you feel worthless without them. In a world when the buzzword is *empowerment*, these insidious folks take power (and responsibility) away. It's not your fault you got drunk. It's genetic. It's not your fault your life's such a mess. You were abused. You're an *Adult Survivor*. You've got survivors from incest, alcoholic parents, rape, overeaters, parents with sinus problems. Spare me! The best selling books in the country are twelve-steppers. You can make big bucks from the method.

There's more. If the goal is to push your responsibility off on someone else, then what do we do with those someone elses? The parents, the "rapists," the "child abusers" the underage drink sellers. If *you're* not responsible, then *they* must be. We have to punish them.

Yep, the punishment industry (jails, private "correctional schools," courts, psychiatric hospitals) rakes in the cash and political hay. Your revenge and their cash flow make even more incentive to deny personal responsibility.

I've got a plan. Instead of bitching about how lousy things are, here's how to deal with it. The feminists, the Republicans, the drug warriors, the Christian Right, the liberal Nazis, the twelve steppers want to destroy our rights and responsibilities. Let's turn their weapons against them. They want child abuse? Let's give it to 'em. They want rape? We'll show them what can happen.

Before I explain, I'll disclaim. Since the Supreme Court ruled that torture is legal in America, I'd rather not subject myself to it. So, if it is illegal to advocate this stuff, I DO NOT advocate it. I present it for informational purposes only. It's a hypothesis. If it *were* legal to advocate, this would be the plan:

Turn in your parents. Especially if they're religious or right wing. Especially if they threaten to send you to one of those horrible youth concentration camps. Especially if they tell you to get that color out of your hair and do your homework. Turn 'em in. Call the cops and say they abused you. Touch a cigarette to your butt and claim they did it.

Don't stop at parents. Turn in your right-wing teacher, your principal. Go to church and ask for a conference with the minister. Tear your clothes and come running out screaming, "Leave me alone! How could you touch me there?"

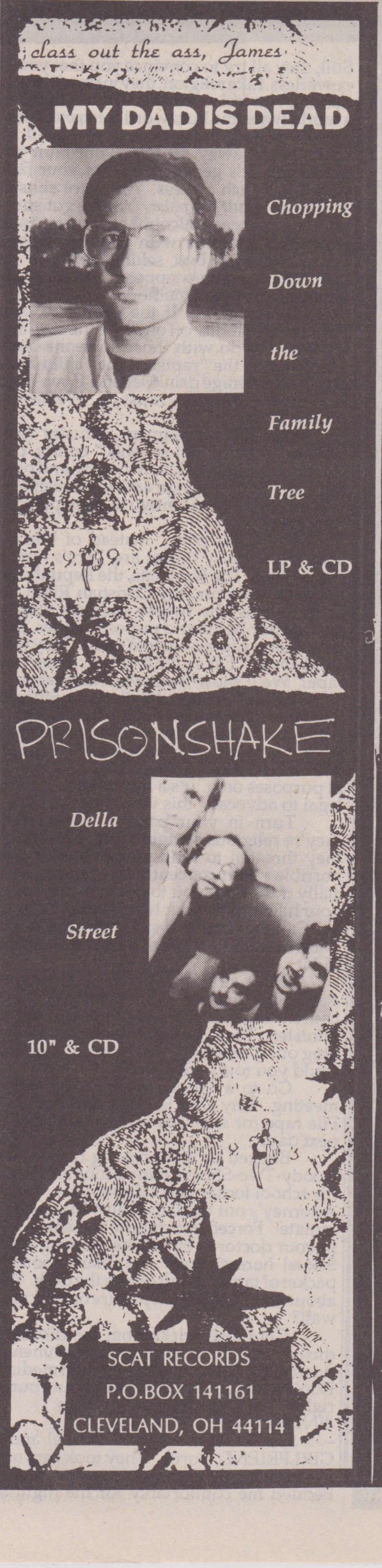
Go to a *Women Against Pornography* meeting. Stay after to talk to the boss lady. File rape (or *sexual harassment*) charges the next day.

Bugged by an annoying Just-Say-No-Goody-Two-Shoes? Hide a couple of joint in his school locker and call the cops. District Attorney's out to fill the jails? Make him an inmate! Forced psychiatric patients? Turn in your doctor. Tell 'em he's a drug addict. Sexual harassment? Complain about her packet of tampons left out on the desk. What about that Tom Selleck picture on the cubical wall?

Get those pricks from the disease industry, and those from the punishment industry. Force feed them their own medicine. Don't stand there and whine about your lost rights. Do something about them.

ENDNOTES:

—> Special thanks to Ben Weasel and his GIRLFRIEND, Portia. They took care of me in Chicago on my recent trip westward. They bedded me comfortably for the night and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Columbus began trans-Atlantic slave trade

from article **By Mahtowin**

Columbus set up a base on Hispaniola (the island that now comprises Haiti and the Dominican Republic). Leaving some sailors behind to hold the fort, he started the trans-Atlantic slave trade by loading some Arawaks on board his ship to take back to Spain. Only six of them survived the voyage.

Back in Spain, Columbus lied through his teeth, telling the queen and other financiers that he had found a new route to China, and that he could provide huge amounts of gold, cotton, resin, spices and slaves. Only the part about slaves was true.

Columbus tried to reap profits from the enslavement of the Arawaks. In 1495, he and his men went on a massive slave hunt, and sent 500 Arawaks on a slave ship bound for Spain. Over 200 died on the voyage; many others died shortly afterward in captivity in Spain.

Columbus, under tremendous pressure to fill the pockets of his Spanish investors, decreed that all Arawaks over the age of 14 from the province of Cibao in Haiti had to collect a certain amount of gold every three months for the Spanish. If they failed to do so, their hands were cut off and they bled to death. The Arawaks had been given an impossible task; there was very little gold in Hispaniola. So they fled, were hunted down with dogs, and were killed.

The Indians mounted tremendous resistance to the colonialists, but were faced with the Spaniards' superior armaments—muskets, swords, horses and armor.

Arawaks were seized to work as slaves on huge estates and to dig in the mines. Very few could long survive the harsh working conditions. Malnourished women could no longer even provide milk for their infants. Starved to death, worked to death, the Arawaks began mass suicides with cassava poison. Within three years of Columbus' first landing, half of the estimated 250,000 to half-a-million Arawaks of Hispaniola were dead. By 1515, not more than 10,000 Indians were left alive.

Columbus and his compatriots used such methods to butcher not only the Arawaks but also the Tainos, Caribs and other indigenous nations of the Caribbean. His brutality and avarice would set the tone for many European conquerors to follow, from Cortes in Mexico to the English in Virginia and Massachusetts.

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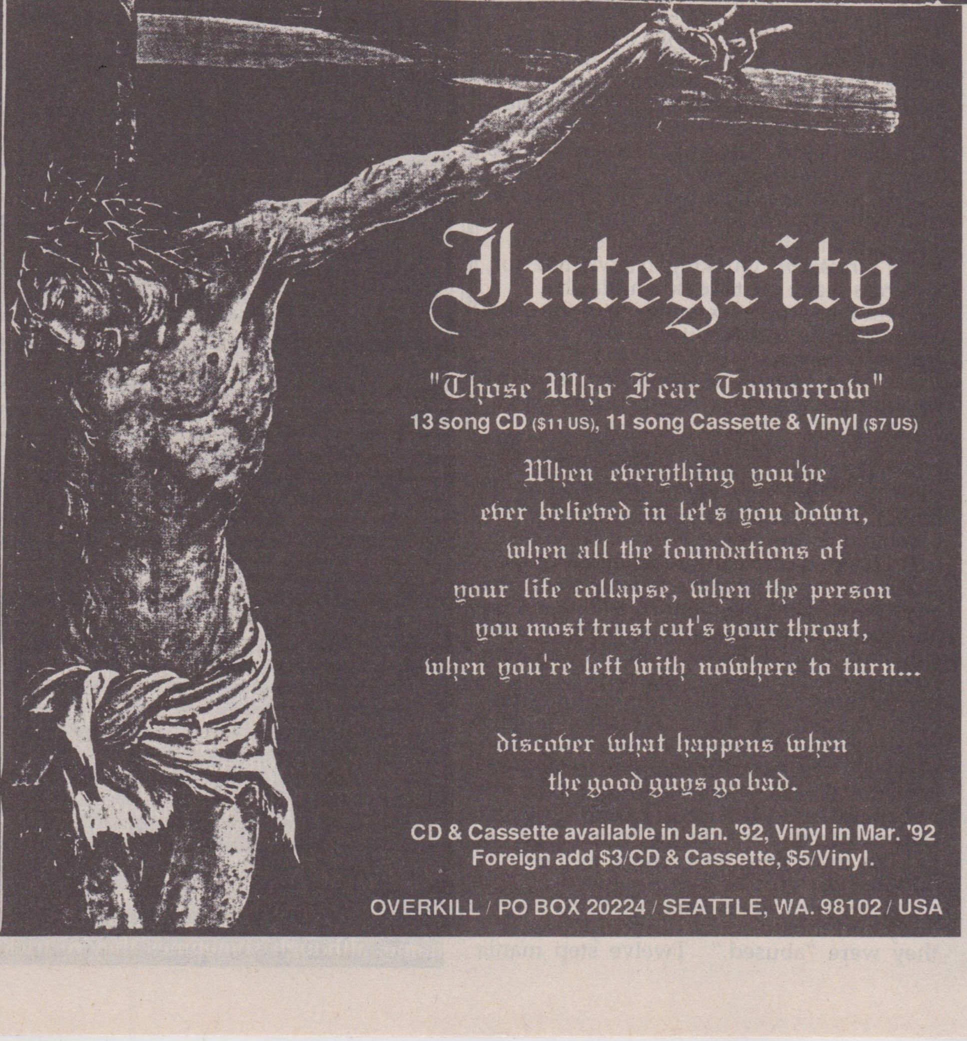
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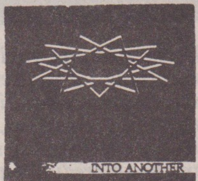

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treated me very well. I promised Ben not to talk about any sexual exploits involving him. I won't.

—> Speaking of GIRLFRIENDS, Milwaukee Randy's was a fine specimen, but she was so quiet I can't remember her name. Thanks to both of them for visiting me during my boring college reunion in Beloit. Also thanks for sending me "the world's worst record." Sorry, but it doesn't come close to *William Shatner reads Shakespeare*.

—> Speaking of Beloit, during my reunion I went to the library there. Bright new computers buzz in the lobby. I fondled a database or two. Then I went upstairs. A seminal smell brought back old memories. More than twenty years ago: I climb a short staircase to a door between the top floor and the roof. I look down at the studious students. The hairs on their neckbacks mark their industriousness. I'm invisible above. Standing at the stairtop, I unzip my pants. Playing with my rigidity, I spew forceful droplets. They copiously fall on the books below. I escape undetected.

This leads me to this month's question. Please describe, in detail, the weirdest or most dangerous place you've ever masturbated. Send your responses to me at my usual address: PO Box 137, Prince Street Station, NYC 10012. Unfortunately, these days, my spew is neither as forceful nor as copious as it was those days in Beloit. Which brings me to this:

—> Nolan Ryan and Carlton Fisk are two of the few baseball players who are older than I am. Both of them have had arthroscopic surgery on their arms. It brought back their snap. Excellent idea. If anyone has a complete list of all the places you can get arthroscopic surgery on, let me know at the above address. By the way, I just saw a slick magazine with the following cover story, *Why Intellectuals Like Baseball*. Draw your own conclusions.

—> Speaking of conclusions, this was supposed to be a column about "Punk Business." I don't have much to say on the matter. I hate major labels because they gave in to record labelers and censors. They also promote destruction of indies by snatching their best selling acts. They destroy indie distributors and poor people through blackshirt style copyright enforcement. This has nothing to do with punk rock.

Punk isn't a culture or a philosophy. It's a slightly varied form of music and a less varied fashion statement. The same standards of integrity for ALL business dealing should apply to punk-related business. There are punk business creeps like Warner Bros *New Music* division and punk business God(esse)s like Ruth Schwartz at Mordam.

—> Speaking of God(esse)s, here's a big **God Bless** to Cammie T who saved me from the San Francisco Greyhound Station and couched me for the night. I did NOT promise her to keep quiet about our sexual exploits. Unfortunately, there are none to report. The girl deserves my worship though. If I didn't detest the taste of toe jam, I'd have it on my tongue right now. Is that sexual harassment?

—> Another special thanks to Lenny G. You know why.

—> Finally, for fans of The Bill Of Rights, I suggest you contact the *International Society for Individual Liberty* at 1800 Market St., San Francisco CA 94102. They've got plenty to read and even a few suggestions of what you can do. They're affiliated with the Libertarian Party, though. So beware. They'll try to convince you that the fire department should be private. You just hire them when you need them. They would've made a mint in Oakland, huh.

—> LAST MINUTE EXTRA: I just returned from the New York University Student Center where I saw a chubby grey bearded guy yell at a student director.

"I'll do my best to ruin the rest of your life here at NYU," said Dave. Here's the story:

Todd Phillips is a student director at NYU. He got a grant to do a documentary. Before he started the film, it was banned by the student film board. What kind of documentary? *The Life and Times of GG Allin.*

Todd invited GG to NYU to do a "spoken word piece." GG accepted. I paid my five bucks to get in, along with the rest of the NYU poetry community. Inside, it's lights and camera. The action's to come. I hear rumors that over a hundred students called to protest GG's booking.

GG enters. He's wearing a hooded sweatshirt, hiking boots, a ski cap and nothing else. This thick bodied nerd with a grey beard runs up to the front. He waves his hands in front of the stage.

"Make him get dressed!" says the nerd. "We'll be busted for indecent exposure."

That was Dave Smearman. Of course, he must've been unaware that this summer, the NY Shakespeare festival did a version of *Twelfth Night* featuring six times the nudity.

Some dufus decorated the stage with fresh fruit. What a prop for GG.

"I feel like having a banana," says the man.

He reaches up and grabs one, peels it, then shoves it up his ass. He pulls out some bits and pieces and runs into the audience trying to give them away. He snatches a pair of glasses off a girl's nose. He throws them to the floor and grinds them into powder. Campus security comes. GG's hustled into a back room. Five minutes! Short set, but sweet as a banana split.

That's when Dave corners Todd and tells the former how he, the latter, will ruin his life. He demands that Todd's crew stop filming so there'll be no permanent record of his (Dave's) asshole-itude. Todd assures him the camera is turned off as I giggle at the red "filming" light flashing during the whole discussion.

A lot more happened, and the film is just begun. If you want information, or just to send your support, you can contact the director. Todd Phillips lives at 40 East 7th St (206), NYC 10003. Remember how I theorized it would be possible to use the new totalitarian's means against them? I'm not advocating anything, but in case you'd like to know, you can contact, Dave Smearman, the asshole who stopped the show and called the cops. Reach him c/o NYU Program Board, 566 LaGuardia Place NYC 10003. Have fun!

Feeling fresh and feminine

....with Kay

Gentle Reader: Last month I promised to never write on this topic again. Well, tonight I was just wrapping up a particularly riveting account of my trip to the looney-bin when I stepped on the electric cord and unplugged the computer. I lost everything I'd written and since this was only hours before the deadline, I was unable to re-write everything. Instead, I dug up something I'd already written. Yes, it's about guns, and it may even be a bit redundant. Well, skip this if you like. But tune in next month, OK?)

Hey, David, don't you wish every day was just one big gun and knife show?"

I'd never actually been to a gun show before and I couldn't contain my excitement. The Cow Palace was to be full of booths selling and trading guns, ammo, accessories, and who knew what all else. If someone had told me a year ago that I would ever attend a gun show, I wouldn't have believed them for the world. As far as I was concerned, gun owners were rednecks, and what use did I have for a bunch of greasy, dirty hunks of deadly metal? No, a year ago the prospect of a gun show would have had all the appeal of a World Wrestling Federation event...I figured the same kind of people went to both.

That all changed a few months ago when I went with my boyfriend to Siegle's to get ammunition for his gun. I'd never been in a gun dealership before and I was surprised to find myself mesmerized by the by the rows of handguns in the long display cases. I'd always been afraid of guns, my father had been perhaps overly cautious in his warnings, and I felt uncomfortable even holding one in my hand. I figured the only way to overcome this fear was to handle and fire one of my own. I realized that I could easily afford a nice revolver and fifteen days later, it was mine. Not long after that, I bought a larger semi-automatic and admitted to myself that for whatever reason, I was in love with those sleek and shiny hunks of deadly metal.

When our friends Sam and Doug told us about the gun show, we were excited as hell, and since we couldn't think of any better way to spend a lovely Sunday afternoon than surrounded by friends and firearms, we made plans for a group outing.

So here I was, on my way to what I imagined to be Guns n Ammo Nirvana. I anticipated rows of tables piled high with gun oil, laser sights, books, ammunition, holsters, and GUNS! New guns, used guns, exotic guns, antique guns, expensive guns, and bargain guns. An orgy of weaponry, and all day to loll in it.

Now, I hadn't changed my image of gun owners completely. I still expected hordes of redneck Desert Storm/law enforcement commando dorks, and I'd dressed appropriately... in a Millions of Dead Cops T-shirt that Dave was too chicken to wear.

We arrived at the Cow Palace after much navigational difficulty (Why-oh-*why* won't men ever admit they're lost, stop, and ask for directions?) where we paid five dollars to park, then six bucks apiece admission. We had to stand in line to get in while they checked to make sure that nobody was carrying anything explosive on them. I can't imagine why anybody would bring a loaded gun, but apparently a lot of people did. There was a bin for confiscated ammo that was surprisingly full. Once inside, we agreed to meet back at the entrance in an hour and went our separate ways.

The vast, crowded room was packed, and I was fairly licking my lips in anticipation. Before long, however, my heart began to sink in disappointment. There weren't actually that many guns. Ammo, yes, and all the accessories, but the majority of space was filled with crafts, tools, hiking gear, and army surplus clothing. The whole thing had the look of an ugly flea market. A scant few table offered a meager selection of handguns, mostly antiques and those annoying little pink derringers they make for "little ladies". If there's one thing that annoys the hell out of me, it's those obnoxious little guns for women. Just why a woman needs a pink, two-shot, .22 derringer is a mystery to me, and I get in a snit whenever I see them.

Pissed-off by the array of actual guns, I scanned the rest of of the tables, and checked out the crowd, which was pretty much as I expected. I hate to sound like a snob, but I am one...there were some pretty scary people there. Plenty of the expected rednecks, not too many women. I did find the brand of reloads I always buy for half the price I pay at Siegle's, and was surprised to see that the company is run by a little old lady who sure as hell knew her stuff. I stopped to talk to her about different loads, and she was really nice. There was a picture of her little baby granddaughter with the caption "Buy My Grammy's Ammo!" posted above the booth. Isn't that precious?

The aforementioned shirt hadn't been getting any attention, and I'd all but forgotten I was wearing it when I heard someone snarl "What's your shirt say?!?" I turned to see this ugly skinhead glaring at me. You didn't have to be a genius to figure out that this was no member of S.H.A.R.P. (He was standing by a table of Nazi memorabilia.), so I just smiled and kept walking. I guess a big macho guy like him doesn't hit girls, so he didn't fuck with me further.

I ran into David at a table of books with titles like "The Outlaw Anarchist's Guide to Home Made Explosives" and other publications of the sort. I know most of you think of anarchists as a bunch of scruffy, dread-locked, vegan peace-punks, but there are a lot of people out there who think anarchy is all about building a bomb shelter in the mountains and stockpiling massive arsenals against some kind of apocalyptic invasion. I should think that regardless of political affiliation, anyone would be interested in books that show you how to make silencers, bombs, and bugging devices at home, and we perused the books at length. David had found an incredible bargain in small, concealable cloth and velcro holsters and borrowed the rest of my money so he could buy two of them. Since he only has one gun, I thought that was a little silly, but cheered up when he explained that one was compatible with my snubbie. Hey! You just never know, and it *was* a helluva bargain...

Our funds depleted, we wandered around, counting Operation Desert Storm shirts. Somewhere around twenty, David grabbed my arm and said "Can you believe that shit?" He was pointing at a picture of Saddam Hussein with the word "FAG" emblazoned across his forehead. "Wonderful," I replied, shaking my head in amazement. "We should write a letter to the sponsors of this event," fumed David. "That is so fucking stupid!"

We came to a table of bumper stickers where "TED KENNEDY'S CAR HAS KILLED MORE PEOPLE THAN MY GUN" caught my eye. That struck me as being pretty funny, so I stopped to check them out. Once again we had our delicate Berkeley consciousness offended by one that read "ARE YOU GAY? LIBERAL? ANTI-GUN? THE DEMOCRATS WANT YOU!" I wished that I was gay, so that I could say something particularly scathing to the man selling the stickers. I decided to lie.

"I'm gay, and I think it's about time more of us dykes bought guns!" If I was hoping to get a rise out of the guy, I wasn't successful. He only smiled benignly and said "Yep, in this day and age everybody needs 'em." I suppose I could have pushed the point, but I just didn't have the energy. I was bumming too heavily.

Finally, it was time to meet our friends at the entrance. We found Doug and Sam waiting for us, and they expressed similar disappointment. Not enough guns, and too much bullshit was the general consensus all around. I was hungry and tired and I couldn't shake the creepy feeling of ignorant bigotry. David said "Sam, you and I should have gone in there holding hands! That would have made it worth six bucks!" "Yeah, that would have gotten you fucking killed." I groused, and I then set about complaining steadily for the next ten minutes. Griping is one of my stronger talents, and I ended this spectacular session by wailing "I'm hungry, and I don't wanna go home yet!"

"Well," said David "speaking of gay, today is the day of the Folsom Street Festival. We could stop by there."

I just moved to California in December, and had never heard of the event. They explained that it was a big street fair that was kind of a kinky, leather-oriented event, sort of like the Gay Pride Day parade, only crazier and you didn't just stand and watch the fun go by. To me, that sounded like just the thing I needed to get my mind of off Operation Desert Homophobe, and my mouth watered at the thought of carnival goodies.

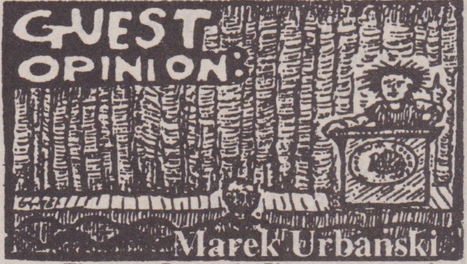
The day was still young, and none of us were quite ready to go home yet, so it was quickly agreed upon that we would go. We got back in the car and headed downtown. This time, we had no trouble finding our way, but had to drive around for at least fifteen minutes looking for a parking space. Dave's one of those people who would rather circle a block twelve times in hopes of lucking into the perfect parking space than walk a few extra blocks. I'll give him credit though, he found one so close our car shook with the rhythm of the heavy disco beat booming from the sound system at the outdoor stage.

I've been to some pretty crowded street festivals, but none could rival this. For blocks, the street was packed with people dancing and generally whooping it up. It took us a while to push through the crowds of boogying merry-makers in front of the stage. We realized that there was no way to stay in a group, so we told Sam and Doug to meet us at the car later.

It took David and me a while to push through the dancing throng to the concession stands where we commenced to stuff our faces with falafel and surveyed the crowd around us. For the most part, it was comprised of tattoos, piercings, and buttocks. Lots of the men wore nothing but tiny g-strings and leather chaps, leaving their buns exposed to the afternoon sun. I blushed. Men's butts always make me blush. The tattoos were impressive, and I liked the imaginative combinations of rings and chains that joined lips, noses, nipples, navels, and ears. Sometimes the chains joined the piercings of more than one person. Aside from an appendectomy scar, nothing adulterates the even pallor of my own skin, so I really get a kick out of seeing innovative body modifications.

I fairly inhaled the falafel, and as I was wiping my piggy little face, I heard a voice cry out, "Crayola!" Turning, I saw a group of my coworkers from the Regal Show World; Mems, Cricket, and some girl who's really nice but I can't remember her name. I ran over to them and noticed that they were all topless - nothing but rings and tattoos between their breasts and the world. We embraced and squealed with glee. I tried to introduce them to David, but he was standing red-faced and grinning several feet away, too shy to approach. A man passed by with a camera and asked if he could take our picture, so we posed with our arms around one another. Once again, I was self conscious of my shirt - I felt horribly over-dressed. It seemed stupid to take it off though, so I just allowed myself to be photographed looking like a prude.

After I'd said goodbye to my friends, David and I pushed our way back toward the stage. If it weren't for the delirious smiles of happiness on every face, you would have mistaken the dancing crowd for a riot. A riot of feathers, sequins, outrageous wigs and size twelve high-heeled pumps. David urged me to dance with him, but I declined. I just can't dance with clothes on. Still, it was hard to resist the infectious merriment, and our faces were wreathed in the same ridiculous grins as the dancers around us. I didn't feel like a voyeur or trespasser, I felt wonderful. These people were in their element, celebrating who they are free of the disapproving stares of an intolerant society. So what if Dave and I are a couple of breeders? I gave him a hug and above the disco blast yelled "Don't you wish every day was just one big kinky street fair?!"



GUEST OPINION:

Marek Urbanski

The past 5 months I've spent wandering around the USA. I've sort of come up with a blank when I think of what to do with my life. I know what I don't want to do or become but not what to do/become, so I travel. I worked two jobs for two years to get the cash together.... travelling is an informal way of learning, both about yourself and what else is in the world.

I started in Los Angeles in March and have just got back to San Francisco. I'm heading home soon but I thought I could offer some pointers for people thinking of hitting the road in America, especially if you're travelling alone. It's probably harder travelling alone than with a friend, I mean all you've got is yourself, I am my best friend but at times I shit myself off too. And travelling with a friend is usually cheaper with accomodation and safer in some instances. Of course, if you are an American citizen you can work your way around or get jobs if you run out of cash, and you've got rights [supposedly] that don't exist for those of us that can only get "under the table" work. So if you're from another country, you gotta get a passport and a visa to enter the US. If you've got any criminal convictions you'll be lucky

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to even get in here, and American immigration require you have a ticket out of the country usually before they will even let you in.

Before you even get here, think of some sort of travel insurance, at least medical, I was involved in a car accident here and luckily my travel insurance will pick up the cost of hospitalization. Of course if you buy insurance and don't use it, you can probably work out some sort of way to at least get your money back before you leave... Travelling with a friend, you can do it cheaper by buying a car, which you can sleep in, and meet other people along the way who will chip in gas money for a lift to their next destination. Me, I had to rely on Greyhound, I'm positive they've got the monopoly on weirdos, but they proved to be the cheapest for me, and they go virtually everywhere. You can save on accomodation by travelling at night and sleeping on the bus, it's a good idea to try to arrive at your destination at a reasonable hour. If you've ever been to New York City's Greyhound station you'll understand that you don't want to get there at 3am and not know where you're going to sleep. In smaller cities/towns, greyhound stations can be quite safe to sleep in, especially compared to sleeping in parks where you are alone. Purchasing a Greyhound 30 day pass works out cheaper if you can plan before hand where you intend to go and get the use out of it. The 30 day passes are also cheaper if you buy them before getting to the US. Delta Airlines also sell 30 and 60 day standby air passes if you're travelling on a foreign passport but you must purchase the pass before arriving in the US. The pass allows you to travel on as many standby flights anywhere in the US [except Alaska/Hawaii] for the 30 or 60 days.

Whether you know many people here that you can stay with or not, becoming a member of the Youth Hostel Assoc. means you can stay in any hostel, for cheaper than if you're not a member, and just about every large city has a hostel with beds priced from $5 up. Also invaluable for an extended stay in the US is the "Let's Go" book - containing public transport, cheap eats, cheap sleeps information.

You can drink/get drunk for free by doing brewery tours, micro breweries are popping up all over the US and usually they produce chemical free brews too. If you get to San Francisco definitely check in on Anchor Steam. Free food can usually be had at the Krishna Temples if you can sit through a pray session, and various charities in each city provide free meals as well.......

So what's weird about America?

Welcome Home Parades, simply because I find the sense of patriotism they evoke sickening.

Cleveland, Ohio because I've never been to such a barren looking industrial graveyard before.

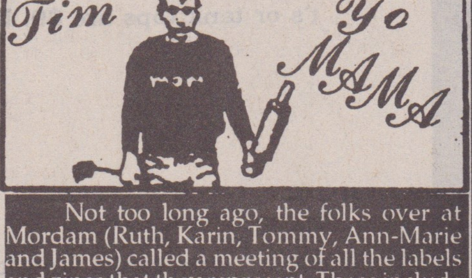
People and Cable TV. In Sydney there is 5 TV stations, and there's virtually nothing I watch, here people say there is nothing to watch either, but then they sit in front of their tubes for hours and just flick through the channels, but don't watch anything. I have to thank Robert Tilton for his emotionally, spiritually uplifting and amusing programming.

People and Violence. America as a nation solves its problems with violence, maybe that's why American societys is so violent too. In Australia if somebody is going to beat the shit out of me, I'm going to be sore and sorry for a couple of days, but it passes. Here the chance of having a gun or knife pulled on you is everpresent.

People and Answering Machines, virtually everybody I met here has an answering machine in their home and can sit back and screen their calls, it's mainly businesses that have answering machines in Australia.

There were 3 places I really liked, I guess because I actually stayed there for a decent amount of time and got to meet people. I made Houston my base, I'd be there for a week or so then get a Greyhound Pass and wander off for the month, returning just before the pass expired. If you ever get to Houston, check out Sound Exchange record shop and Emo's Bar. A great band from Houston is Sugar Shack who should have an LP out soon. A hearty cheers to Dorothy and Robert for letting me stay at their place for so long. Kelly at Direct Hits record shop in Dallas, I'd never met before but she let me sleep in the backroom of her shop and then gave me a phone number for some friends of hers in Austin who also let me stay in their home.......I expected Seattle to be a pretentious product of the Sub Pop hype. I like some of the music that Sub Pop release but hate the hype that's involved. To the contrary, partly due to the SP hype, Seattle's live music scene was very happenning with an abundance of local and out of town bands playing and the Didjits are total punk rock!

Thank you Martin, Terry and Mark for letting me stay at your place for so long as well.......which leaves me here in San Francisco. It reminds me a lot of home, except that because of MRR and the sense of community they have fostered, the cheapest record shop is here [Epicenter] and the Gilman St space is close by for all age shows, as well as the radio show. Here, it's really happenning. I'm not going to name everybody that let me stay on their floors or showed me around, but thanks a lot for everything.......



Not too long ago, the folks over at Mordam (Ruth, Karin, Tommy, Ann-Marie and James) called a meeting of all the labels and zines that they represent. These include MRR, Flipside, Alternative Tentacles, Lookout, Sympathy For The Record Industry, Shredder, Allied, Piggly Wiggly & Dionysus.

Mordam is theoretically an umbrella for a slew of somewhat like-minded entities, a way for us to get our stuff out to distributors *and* manage to actually get paid. Mordam accomplishes this, and goes so far as to guarantee payment even if a distributor stiffs us or folds up, for a 15% charge. Because of our collective clout, we are in a position to receive monies owed because there are always new releases or issues coming out that the distributors want. They pay for the last issue of MRR in order to receive the new Biafra record or Neurosis release.

MRR has been working with Mordam since its inception, back when Ruth was running our radio show syndication. She pioneered this collective approach after having worked for years at Rough Trade and having seen the direction the larger "indie" distributors were heading...which is to say that they evolved from music-loving fans of punk and underground sounds to aspiring corporate business people, complete with cut throat tactics, schmoozing, and "units shipped" business bullshit.

But the reality of Mordam is that Ruth and Co. must walk a fine line between their ideals and the ideals of the component members, and the hardball business world. Most of the time, no problem. But as more of the larger indie distributors have folded due to economic competition and capital shortages, and the survivors increasingly try to emulate the major label distribution networks, the game has gotten tougher. The idea behind this particular conference was for Mordam to make us all more aware of the changes in the "business" side of the record distribution world, and for us to offer our opinions on how we want Mordam to respond and act in our behalf.

While this has always been the theory with Mordam, it was much more revealing to see it put into practice in such a 3-D manner. We met on a Friday night, all day Saturday, and again on Sunday morning, with no real lack of material to cover or discussion to hash things out. There was a broad agenda drawn up, ranging from what formats are selling or not selling, should we engage in group advertising, what response should we give to recent corporate maneuvers by the larger distributors in their quest for more mainstream business dictates.

The talks were really interesting and informative, with lots of questions asked and opinions offered, and given the spectrum of political diversity present, it went surprisingly easy in terms of reaching concensus. While there were no earthshaking conclusions reached, I found the process itself to be the real highlight. It is remarkable that a distributor (Mordam) gives a shit in this day and age to consult with their clients, to view us as working together, and cares enough to clue us in on all the nuts and bolts of how this "industry" functions. And it was also noteable that when push came to shove, the concensus opted for ideals over profit.

We encouraged Mordam to do more direct-to-store distribution, to perhaps include some non-California labels on the roster, and to think about opening a branch in another part of the country. These seem to be ways to decrease our dependence on the increasingly "big business" mentality of the larger "indie" distributors.

We also felt that it would be a good idea to do these meetings on a more regular basis, and maybe next time invite some non-Mordam entities that share some of our values about maintaining the punk ethic while increasing distribution on larger scale. Hopefully, this will occur next summer, and will further offer an alternative to the corporate thinking that is strangling the "underground" music/culture community.

While on the subject of business, I mentioned many issues ago that CD Presents was going out of business. Well, not quite true. The employees at the time told me it was all but over, but Mike La Vella has stayed on and tried to keep the ship afloat. Why, I don't know, but I guess as long as he's employed there, he'll try to make sure people get paid for their goods sold. But if he ever leaves or gets fired, ...

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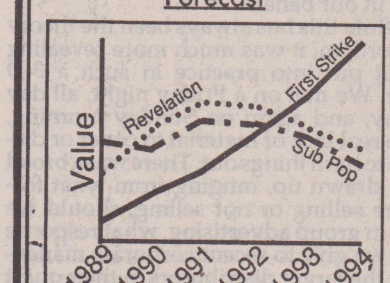

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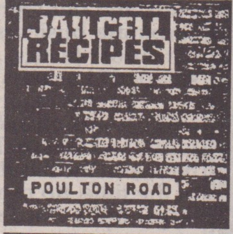

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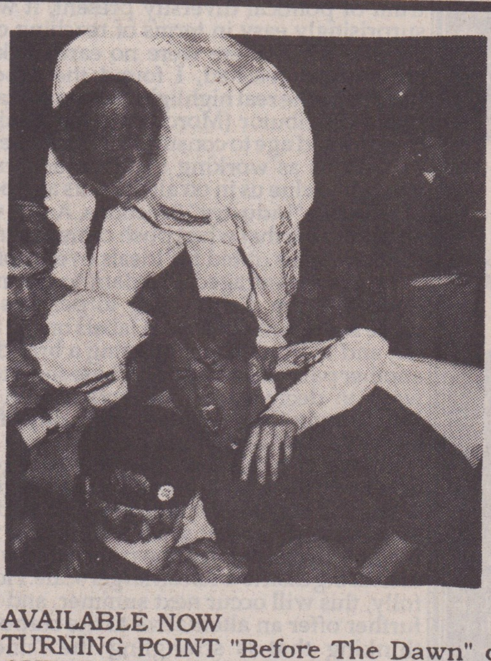

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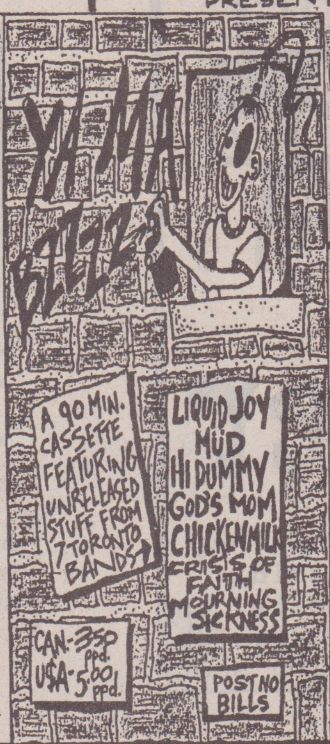
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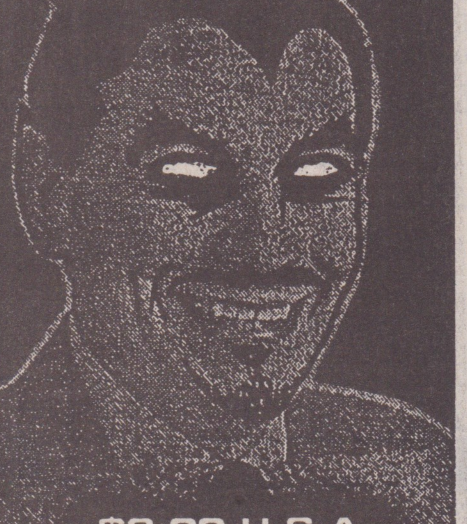

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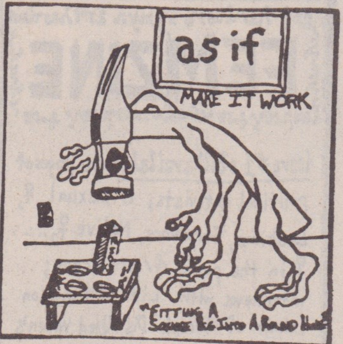
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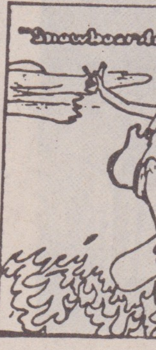

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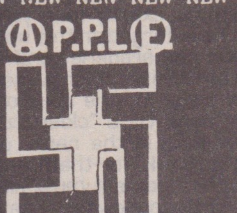

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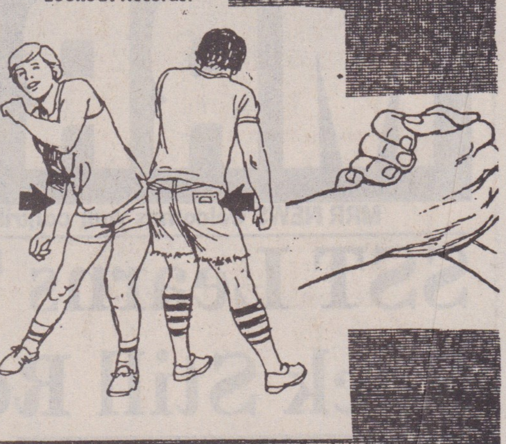

Shiny, happy "smart punx" holding hands.

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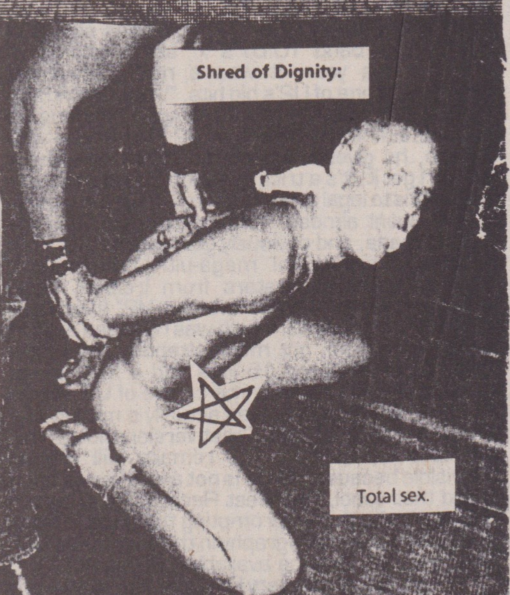

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MRR NEWS

JANUARY, 1992

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

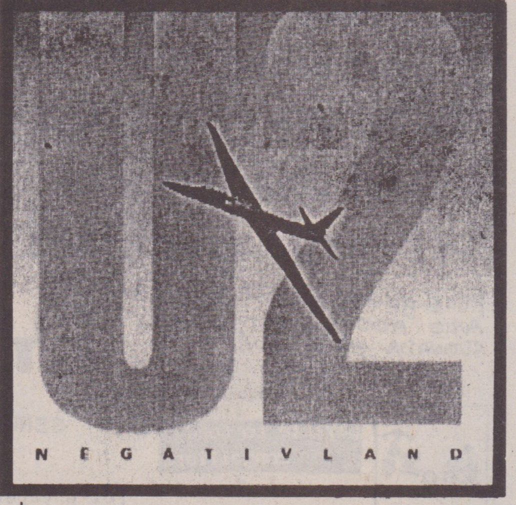
SST Learns The Hard Way: Corporate Rock Still Really Sucks

By Will Smith

"I really hope U2 doesn't sue us . . . cuz we have no money . . . 'Oh yes you do,' said the lawyers. . . ." Thus begins side B of U.S. punk band 10:07's 7" single release of earlier this year. It was a mildly irreverent remake of one of U2's big hits, "With Or Without You." The 10:07 version, despite hilarious ad libs and mock putdowns of U2 ("I'm in love with Bono, he gives me a bono." "With or without you? I get it, it's a trick question.") and sarcastic allusions to legal repercussions ("We're in trouble now") went almost completely unnoticed in the punk scene, and obviously got no attention from those international mega-ultra-omni-million, million dollar superstars from Ireland. (Even Jawbreaker's "With Or Without U2" from their split 7" with Jawbox, which was released around the same time, got more attention, making a couple of MRR top 15 lists and a few college radio playlists, using only a couple of U2's lyrics in their songs, which was actually a medley of a bunch of their songs). Great version though this B side is, 10:07's U2 remake will remain invisible because 10:07 is not a well known band and their label, Ded Beet Records, is tiny even by punk standards, prompting the band to start off their short discography in the liner notes with a reminder: "Maybe available, maybe not."

Although not very lucrative, being on a tiny label provides a great hiding place from big business record industry hassles (as well as hiding place from big profits) being on a big little label is a much trickier matter. In one of the ironies of the year, 10:07's pronouncement has proven disastrously prophetic for social satirists Negativland and their label, SST. Island Records and Warner/Chapell publishing have taken severe legal action against them on behalf of U2. Subsequent to (and of course independently of) 10:07's record, Negativland (San Francisco Bay Area artists that are obscure to the mainstream public) released a partially sampled parody of another U2 mega-hit, "I Still Haven't Found What I'm Looking For," packaged in a record jacket with a replica of U2's logo. Upon discovering this, U2's label and publishing company in forcing SST to pay a $25,000 out of court settlement, to hand over half the wholesale profits from the 5000 or so records sold, and to give the remaining 8000 copies and material used to make the recordings to Island Records to be destroyed. Negativland was ordered to give up their copyright to the piece and both they and SST must pay half of Island and Warner/Chappell's legal fees as well as all of their own. All writers, radio stations, record stores and anyone who obtained or bought a copy are being warned to return it immediately or face fines and imprisonment. It was a major bust. What was a throwaway joke for little 10:07 has resulted in a crushing blow from the legal fist of the billion dollar monster empire known as the record industry for little big SST and Negativland, it will take years for the label and especially the band members, who make no living from their music to begin with, to recover from this.

Realistically, 10:07's encroachment upon U2's sacred territory would hardly get them in trouble. All in all, it's just a remake, armed with songwriting credit to U2 in the packaging. But because making money is what the cut throat music business is all about, enough legal entanglements are in place so that more interesting artistic re-interpretations like the Negativland record are strangled. Along with a small sampling of the U2 song, Negativland used mild industrial instrumentation, timely sound effects and appropriate found spoken word drop ins. This augments a disingenuous reading of the original songs lyrics by band member David Wills. The spoken word soundbites on the two tracks on Negativland's record include out takes of top 40 countdown host Casey Kasem. Kasem is heard throwing tantrums over his script to introduce a U2 song. "This is bullshit. Nobody cares! These guys are from England (sic) and who gives a shit?!!" Also dubbed in is an excerpt from a U2 interview disc that has lead singer Bone Hewson oxymoronically decrying artistic complacency.


U2
N E G A T I V L A N D

Island Records California office declined to comment when contacted for this article. SST's owner Greg Ginn also declined to comment, pending final completion of the settlement. However, Ginn made it clear he would have a lot to say once things were totally resolved. Negativland themselves have released a 24 page package to the media. It includes a statement from the band and excerpts from court documents of the case. Negativland's Don Joyce hopes that since the records attempt to provoke thought has been silenced, "maybe we can get the message out this way."

Among other thought provoking, but bound to be ignored ideas, Negativland calls for "a thorough revamping of the antique copyright, publishing and cultural property laws to bring them into comfortable accord with modern technology and a healthy respect for the artist's impulse to incorporate public influences." It is also observed that "the powerful crush the weak . . . the U.S. legal system treats the plaintiff and the defendant as though they are equally powerful entities, regardless of the actual resources each may have. Further it disregards the fact that the cost of preparing a legal defense for a trial is prohibitive high-unthinkable for any entity other than wealthy individual or a good sized corporation." The poor are forced to settle an otherwise debatable matter out of court.

In the case of the music industry money and power also take precedent over artistic merit and social commentary. Or where there is art or moral outspokenness, it is corrupted, reduced to mere hypocrisy at best, or exploitation at worst. Among other things, U2's lawyer's claim concern (according to the court document) for "youngsters who purchase the Negativland record," because of the cuss words from the Kasem outtakes saying that U2 has "cultivated a clean cut image." The self-righteousness on the part of U2 is interesting in light of the incident involving Singer Hewson's spray painting graffiti on city property when the band played a free outdoor show in San Francisco to promote interest in their 1987 tour that November. Hewson was cited for malicious mischief. Though the message "Rock and Roll. Stop the Traffic," was meant to be thought provoking, the act was illegal. Sound familiar? Hewson was outraged, telling fans at a show later that week that the "San Francisco police . . . picked on the wrong band? We're U2? We're the Batman and Robin of rock and roll?" Hewson told police officials it was meant "as an artistic expression." Since he had sprayed the graffiti on a piece of sculpture (a water fountain), Hewson even went so far as to drag the sculptor, Armand Vaillancourt, on stage with the band to tell the crowd, "Bono does not have to apologize to me." (See the *S.F. Chronicle*, 11/13/87, and 11/16/87)

Today, almost exactly four years later, Bono seems to have forgotten this noble public display of artistic camaraderie, and forgotten how he was the beneficiary of forgiveness on the part of a fellow artist for the sake of "artistic expression." Or does U2's "clean cut image" allow that illegal acts in the name of artistic expression are only o.k. for them and no one else? Copyright infringement must also be the sacred domain of Bono Hewson. The interview disc mentioned earlier includes a comment from Bono in which he claims to be the proud owner of an Elvis Presley "bootleg." Could the "clean-cut" Bono be planning to send some of SST's "dirty money" to the Presley estate in a shinning example of the (quote from the lawyers document) "goodwill associated with the U2 name?" Owning a bootleg is one thing, but bragging about it on a recording for posterity and then almost destroying a small band's career for a similar infraction is indefensible. That is, unless you can afford to buy yourself some hypocritical justice.

In an incredible admission of the general stupidity of U2's audience, lawyers for Island Records claim that despite "SST Records and

NEGATIVLAND Continued Page 2 Col 3

Can Mobutu Survive?

From New African

Future of Zaire's Leader In Doubt

History never repeats itself exactly, but in Zaire it is having a jolly good try. The scene in recent weeks has been frighteningly reminiscent of Zaire's first leap into chaos after independence in June 1960.

Now, 31 years later, so much is the same - the total breakdown of the political and economic structure has led to army mutinies ([similar] to the Force Publique which mutinied against its officers just a few weeks after Zaire gained its independence) followed by looting and anarchy with the officers powerless to control their men. Attacks on foreign nationals this September led to immediate foreign intervention ([similar to how] the Belgians intervened immediately after independence to secure the evacuation of their countrymen menaced by mutinous troops).

The chaos was due to weak leadership ([similar to how] Patrice Lumumba, [Zaire's first president,] struggled to establish firm rule in a National Assembly fragmented by tribal, political and regional divisions). Now a National Conference has shown the same wish for self-destruction. Up to 230 political parties are obsessed entirely with their own internecine politics. They have spent so long quarreling about their credentials and their per diem expense allowances that they have had no time to concentrate on anything that affects the real future of their country.

Mobutu, [Zaire's president,] has reluctantly appointed Tshisekedi Prime Minister but the personal animosity between the two men is such that threats and counter threats are bandied about. Tshisekedi called Mobutu a "human monster," Mobutu insists that he can remove Tshisekedi whenever he pleases. Tshisekedi says that he will "simply ignore" Mobutu.

Tshisekedi spends as much time in his house arguing with colleagues as he does with the hated dictator. As we went to press he had still not been able to form a government or even get the national conference back on the road.

Apart from Tshisekedi, no new leader or clear leadership, has emerged to replace Mobutu who has lost his iron grip on power. A penetrating insight came from the head of the Societe Generale de Belgique which still has massive economic interests in Zaire. Its President Viscout Etienne Davignon said recently, "Mobutu has lost control of the situation for more than a year now . . . I thought the National Conference would overthrow him, but it has been suffocated by the rivalries between the different parties." He said the events in Kinshasa signaled the end of the regime. "It seems there is nothing behind the facade of power, a push would be enough to topple it."

Thirty years ago Lumumba was rendered helpless by similar problems - quarreling deputies, loyalties divided between factions and tribes, and an army that was a law unto itself. Mobutu, now cowering on his yacht on the River Zaire, with a helicopter ready to make a quick getaway, would have preferred to have slipped quietly upstairs, rising above party politics, like a constitutional monarch. He hoped to manage the transition to democracy. But it is too late now for him to do that. The vast majority of the Zairean populace wants to get ride of him.

He has lost most of his allies in the West. The Americans no longer need him to smuggle arms to UNITA in Angola. The Belgians have suspended all aid since the massacre of students earlier this year and say they will not resume it unless requested by "a genuine National Conference." Even the South Africans stopped training Zairean troops from June. The Israelis may be Mobutu's only real allies. There is no knowing what price France will exact in return for its intervention ostensibly to rescue its nationals, but in practice to restore order.

Mobutu may have been able to hold onto power if he had retained the loyalty of the army, but it was actually his soldiers disobeying their officers who looted the shops and residences in Kinshasa at gunpoint. Even foreign troops may not be able to hold the situation now that rioting is spreading widely to provincial towns and cities.

Mobutu himself said the rioting was the worst that had occurred in Zaire since independence. Speaking on television he said that some of his crack divisions were involved in insurrection. Abandoned by his Western allies Mobutu and now Tshisekedi are confronted with the economic legacy of years of mismanagement and corruption.

Ordinary Zaireans are poorer now than they were at the time of independence and their poverty is exaggerated by the galloping inflation progressing at a rate of 50% per month, or more than 1,000% per year. This has put even basic foodstuffs out of the reach of most of Kinshasa's five million city dwellers. Prices of basic commodities like rice and cassava are rising daily.

Everyone is arguing about a national minimum wage, the Zairean troops which led the riots had not received promised pay increase. And not all the hostility was actually directed towards Mobutu. A few days before the riots started it was the buses carrying delegates to the National Conference that were stoned by the angry mobs, in a gesture of defiance against all authority and frustration over economic chaos.

But the government has no money. In the words of one Zairean girl who worked for the American embassy before escaping across the river to Brazzaville "C'est un pays foutu" (It's a country that has gone bust).

No truer words were spoken in desperation. The government, abandoned by its western paymasters, has such a big budgetary deficit that it simply prints billions of banknotes to pay its debts. "It's like throwing petrol on the flames of inflation," said one banker, "the fire becomes an inferno, inflation becomes hyper-inflation."

So can Mobutu hold on to power? The French who have emerged as the dominant outside force want a "democratic solution" after law and order has been restored. They still appear to hope that Mobutu can hang on as some kind of figurehead until a new order emerges, strong enough to hold Zaire together. But after 26 years of dictatorial rule the culture of democracy cannot emerge overnight, neither the institutions, nor the leaders, nor the policies are ready to sweep away decades of mismanagement, corruption and rule by secret police and the barrel of a gun.

Mobutu's opponents often say that everything would be solved if he would simply stand down, but could Tshisekedi do any better? Can he impose any authority on a conference of squabbling delegates who have spent months arguing about their own expenses and accreditation rather than the future of their country?

Can he hold the line as the hungry mobs return to pick the bones of the homes and shops they have already looted? Can he stop the spread of violence from the provincial capitals to other minor towns all over the country?

It seems that Mobutu has put Tshisekedi in power so that he can be blamed for anything that goes wrong while Mobutu keeps his options open and his soldiers ready to resume control. He insists that he is still in charge of the army and that he has the right to revoke the constitution.

Tshisekedi said recently, "Mobutu has always justified his rule by saying 'after me the deluge' but I told him 'the deluge is already here.'"

NEGATIVLAND

From Page 1 Col 3

Negativland being displayed on the album jacket," Negativland's "deceptive labeling" would create "massive confusion among the record buying public." The fact is, the lawyers know damned well that if even the virtually impossible were allowed to happen and all 13,000 pressings of Negativland's recording were mistakenly bought by U2 fans, all of whom then decided to keep them, this would not make a dent in the profits of U2's eagerly anticipated upcoming release. Especially considering that the album form which the original version of "I Still Haven't Found . . ." came, sold over 5 million copies.

The mainstream media knows that issues regarding thought provoking commentary that do not involve sex and/or violence won't sell papers. Therefore, although this case has been reported in a few small outlets, the general public are largely unaware of this latest example of how freedom of expression is limited to those who can either afford it or who use it quietly.

Negativland plans a replacement release in a similar style, using almost the exact same cover graphics. Except instead of U2, this one will be about gun control and titled "Guns." I really hope the NRA doesn't sue them. Cuz they have no money. . .

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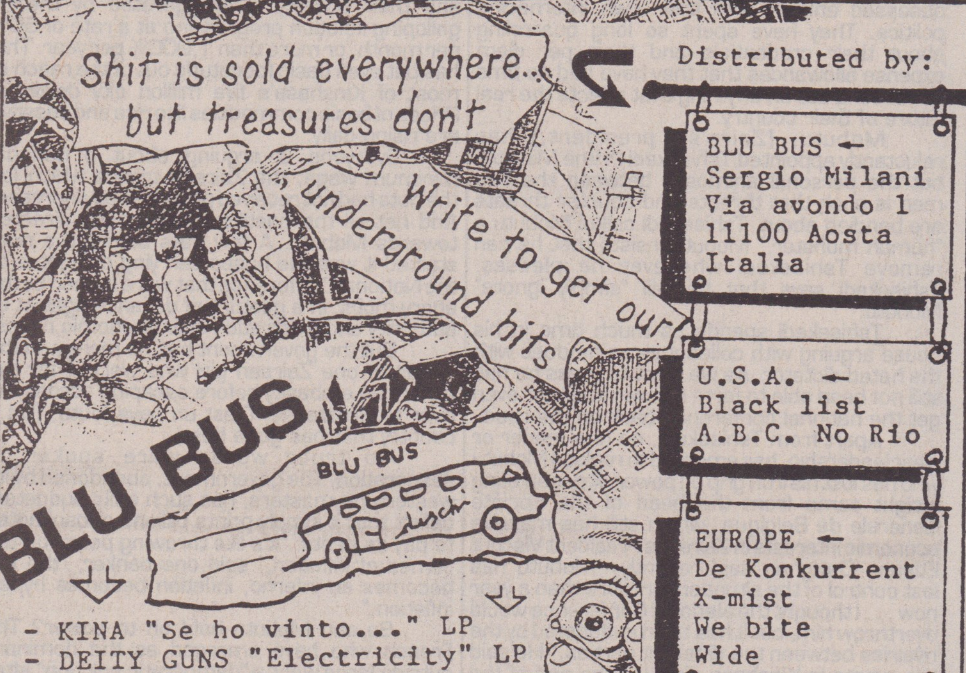

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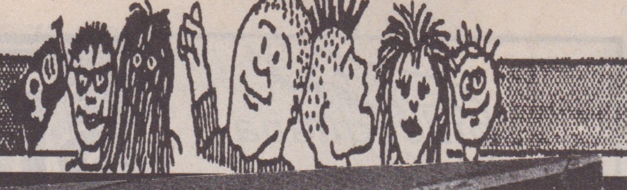
Scene reports



CONCRETE SOX
KING CONTROL
CONCRETE SOX
YAMAHA
Marshall

Ok, I've finally got around to doing another scene report. I did a report previously, but it was 18 sides of 4A, so I decided not to send it off. Tim would have most probably had a fit. Anyway, here is a more streamlined version.

Anyway, onto the local area. The main feature is the 1 in 12 Club here in Bradford. This is the UK's *only* self run independent venue. It's our own building and it's run along anarchist principles. It operates a positive discrimination scheme; ie, no racists, sexists, or homophobics tolerated. The first floor is the gig floor and it's just been redecorated to create a bar/social area and the third floor has a cafe collective selling veggie/vegan food. It's open all week apart form Mondays; times: 12 noon - 3 pm and 7 pm - 11 pm; Sundays, evenings only. 1in12 Club, 21-23 Albion Street, Bradford BDI 2LY. Tel: 0274-734160. The club operates a membership scheme. The 1in12 also has a publication and record collective. Just one note, the singer of FILTHKICK has been claiming he's been banned from the club for us (1in12) being right on wankers; in fact, he is not banned but was/is not particularly like because he claimed the club was full of commie fags. So, instead of looking for infamy and a name for yourself at our expense, go and play little boy games elsewhere. Note: we don't like homophobics.

Of note locally is the rise in racist and fascist activity. The main problem at the moment are their stickers although the BNP (British Nationalist Party) held a secret rally in Halifax town centre last week. They brought it forward a week to fox police and anti-fascist plans. The BNP have been picking up support in the skinhead and punk scenes (punk as in punks into more mainstream punk bands namely Exploited, etc.). Also, the KKK have opened up in a few places like Leeds, Wales, and Scotland. In Scotland they held cross burnings which attracted media attention. Hopefully if they try to hold rallies, marches people will rise up to show their opposition, like the Asian community and white honkies from the punk, hardcore, anarcho, anti-fascist movements did in Dewsbury.

Ok, on to the music side; band casualties this time include NEXT WORLD, WARFEAR, PVC, CRAPP, NAILBOMB, TORY FUNERALS, GODHORREAH, and NO WAY OUT. Active bands: WARTORN features people form DISASTER, CLAUSTROPHOBIA, BIOHAZARD, and WARFEAR, which I guess to be one of the most brutally tight intense Japanese influenced hardcore bands in the UK. An 18 track demo is being recorded for a 12" BEERBEAST play metally hardcore, have one demo with another coming out soon. Immortal dead are an anarcho christian punk band and play in the early 80's anarcho vein. They've a demo available and are planning to release a self financed 7" sometime. CATACLYSMIC features the immortal GG Graham, the incarnate of Danzig on vocals. He's also released some solo noise demos under the name of CRAPP. RUPULTURID ANGEL are finally gigging, sounding like Bathory, Repulsion, and Morbid Angel. They are hoping for interest from Earache. Ex NEXT WORLD' ers have a new unnamed band, still with a drum machine, described as a dance version of Trouble. SORE THROAT have a new line up featuring only one original member but also a couple of long-standing members. They're recording a new demo soon, also the first demo is going to be put onto vinyl soon, most probably a 1,0000 press. SAW THROAT is now a completely different band from SORE THROAT, confusing? This band is carrying on the sound from their classic Indestroy LP, featuring grunge and experimental stuff. This band features two original members as well as guest musicians like Alex from DUMA YARMA. They are crossing the sound of the LP with some heavy samples with a sampling range of house, techno, and ambient dance music through to classical, industrial to COIL, CLANNAD, DEAD CAN DANCE, etc. Not for the weak. DISASTER play hardcore punk in the DISCHARGE/VARUKERS vein. Their debut 12" is out on Tone Deaf Records. they are recording a 7" for Lifetime records soon, 12" is available from them as well. All above mentioned bands can be contacted through the 1in12 Club. (Except WARTORN: c/o Flat 1, 6 Blenhiem Rd, Manningham, Bradford BD8 7LH.)

Moving to Leeds, THRASHED have two demos out and they've just got a new singer. Thrashed; Box 32, 52 Call Lane Leeds, LS1 6DT. MASSIVE STRONG are a new band playing similar to INFEST. PASSION KILLERS were/are pre-CHUMBA'S. They've a 7" out on Rugged Rugged *(??? text not clear - typist)* with covers of Country Joe and The Fish, Elvis Costello, Buffy Sainte Marie, and Wire. Rugger Bugger, the Bottom Flat, 3a Alexandra Drive, Gipsy Hill, London SE19 1AJ. CHUMBAWUMBA have just played a large benefit show for the 1in12 with WEDDING PRESENT, much money was raised for jobs and bills.

Huddersfield's FROGS OF WAR have their debut debut 12" out on Full Circle. They have a Euro tour lined up for 28 November-January '92 that will take in Germany, Denmark, Italy, Czechoslovakia, Austria, and Switzerland with That's It featuring Tommy Stupid and Shawn Stern.

Scarborough now. ACTIVE MINDS have a new 7" out, INDIAN DREAM have an LP out (*Orca* on Xingu Records, 16 Prospect Cres., Scarborough, YO12 6ES.) SATANIC MALFUNCTIONS have changed their name to SANCTIONS and have a split 7" out with Seein' Red on Urban Alert Records, B.P. 21, 93340 Le Raincy, France.

Local fanzines: *Armed with Anger* No, 1, ints with SORE THROAT and Quicksand, plus articles. No.2 will be out soon. AWA, Ron, 6 Ennerdale Rd, Bradford, BD2 4JE. USA $2,00

scene reports

ppd, UK 40p + A5 SAE. *Family Album* is a well produced A4 fanzine, interviews with Shudder To Think, Verbal Assault, HARMONY AS ONE, STEP ONE, and NO WAY OUT; UK £1 + SAE, USA $3.50. Also the same address for *Hate Edge* fanzine, the most dissin' zine in the UK. Send "Hate" mail to Mark, 421 Bradford Road, Brighouse HD6 4BT. *Full Stop* has two issues out. No. 1 is 20p with STEADFAST, THINK TWICE, Gorilla Biscuits; No. 2 is 40p with OI POLLOI, NO WAY OUT, CRIVITS, and PROJECT HOPE; No.3 should be out soon with Slapshot, Quicksand, Betray, and NATIONS ON FIRE. F.S., Barry, 16 Dukewood Road, Clayton West, Huddersfield, HD8 9HF, add postage or A5 SAE UK. *Raising Hell* has relocated to London, not on it's own. Ben, it's editor, has gone with it. He'll inform everyone once he's settled. *How We Rock* No.1 has ints with Cro-Mags, Icemen, and articles on SAS in Northern Ireland, CIA and other political subjects. Contact c/o 1in12 Club. *Dark Diamonds* is a long - running all article A5 zine, it's a great read with well produced and in depth articles. No. 2 covers syncretinism and christianity, electro shock therapy and more. 40p + SAE/IRCs; No. 3/4, 75 pgs covering famine and all its' issues and problems, political, economic, etc, 1 z= postage from Andy C., 1 St. John's View, Boston Spa, Wetherby, LS23 6NQ. Lastly ont the local zine scene is *Vision On*, an A4 zine with ints with FROGS OF WAR, GILLER, SECT, STEP ONE, Spermbirds, Samiam, and more for 40p + postage from Simon, 57 Mulberry Terrace, Fartown, Huddersfield, West Yorkshire. No.2 is out soon.

NEXT WORLD

Local record labels next: 1in12 Records have released numerous comp LPs of Bands that have played at the club, most feature a heavy dose of hardcore, thrash and punk as well as poets and indie pop etc. *Volnitza* Vols 6+7 double LP features tracks by PETE PAX, FEED YOUR HEAD, NEXT WORLD, HOTALACIO, DEFAULT, SORE THROAT, DOOM, GENERIC, THATCHER ON ACID, PVC, and more. 'Knee Deep in Shit" Vol 8 incl. POLITICAL ASYLUM, ALIENATION, THE HONKIES, THOUGHT POLICE, DANBERT NOBACON, ATAVISTIC, and more. "Wild and Crazy Noise Merchants" Vols 9/10 double LP with GODHORREAH (almighty PENI clone band), TELIC TRIBE, CHUMBAWAMBE, SOFAHEAD, WARFEAR, FUAL, PINK TURKS IN SPACE, INCEST BROTHERS, PSYCHO FLOWERS, PARADOX UK, ACTIVE MINDS, INDIAN DREAM, and more. Hopefully volume 11 will be out soon with BIOHAZARD, DISASTER, CITIZEN FISH, NERVE RACK, and more. Volume 12 is in the pipeline with its aim being a 10 year celebration of the 1in12 with posibly WEDDING PRESENT, SHAMEN, POISON GIRLS, etc. 1in12 Records obviously c/o the 1in12 Club. Lifetime Records is also based at the club. They will be releasing the new DISASTER7" and a repress of their debut 12". Other planned releases include PSYCHO FLOWERS and WARFEAR. They are interested in hearing demos of hardcore, thrash, anarcho and straight edge bands. (not possi crap). This is also the home of How We Rock zine, by the way. (This is me, that's what I'm up to.)

Full Circle Records have released quite a few LPs lately. Cringer "I Take My Desires", FROGS OF WAR "All Said andDone" MLP, Sanity Assassins s/t LP, DECADENT FEW "Irrehuus" LP (Ed Shred & Friends), CAPABILITY GREEN "Never Has Been" LP (ex INSTIGATORS studio project) and "Consumer 1" comp LP with EXIT CONDITION, FOW, WANTON THOUGHT, FUCK GEEZ, and loads more. Vol 2 will follow soon. Full Circle now has a shop, 20 Byram Buildings, Byram Arcade, Huddersfield Hd1. Tel: 0484 451908. Mailing address jos stilll 12 Bell Street, Newsome, Hudderville HD4 6NN. Ask for large mailorder catalogue. .

Peaceville/Deaf/Dreamtime os still based in Dewsbury, this label features alot of metal that I don't like but check out brutal records by SONIC VIOLENCE, PITCHSHIFTER, Kong and Global Genocike Forget Heaven (GGFH), most of these have bowel erroding sounds, so check them out, New releases from these bands soon.

Looney Tunes have released ACTIVE MINDS *Capitalism* 7", *Smiling Faces* 7", Sundance LP and Mushroom Attack (Hol) and Forgotten Prophecy (Greece) split LP. Looney Tunes Top Flat, 23 The Esplanade, Scarbrough, N. Yorks. Y011 2AQ. Revoltation Records is putting out/bootlegging hard to find stuff, plenty from Scandanavia, Japan and USA. Late releases Outo LP, Scandanavian comp LP, Swankys/Gai double 7", NYC Mayhem 7"; I don't know what's coming next apart from a Half Off boot. Revoltion PO Box 49, Scarbrough, North Yorkshire Y011 2ZY.

Ok, moving nationwide, Scotlands SEDATION themselves and Ireland's PINK TURDS IN SPACE, it's a brutal release. SEDATION sounding like an insane Italian version of Negative Approach, fucking brutal, good lyrics as well. PINK TURDS offer a cleaner sound bust just as brutal with one of the beast strained vocals I've heard in a long time. Reel to Reel Recs, PO Box 617, Glasgow G12 8NG. PYSCHO FLOWERS, another power core band from Scotland are on the Aint seen nothin yet comp 7" (poll tax benifit) with Hiatus, Mushroom Attack and DREADFUL another Scottish band, on Nabate, B.P. 92, 4000 Liege 1, Belgium. PSYCHO FLOWERS mix Headcleaners, Discharge, and Crumbsuckers for a power packed sound. OI POLLOI have brought their rabble terrace chant anarcho oi core to white settlers' land (namely England) on a full UK tour. They've just returned from a Euro tour with ONE BY ONE and will be releasing a comp LP of studio and live material. Victim of a rectal probing indeed. Coming away from the land of the Celts... CONCRETE SOX have reformed with Lloyd ex DEFAULT, MORAL CRUSADE on vocals, they've been gigging around the UK and are looking for a record label.

ONE BY ONE have just recorded an LP for WOW to be out in the new year. Sned is away in New Zealand so all Flat Earth Records write to PO Box IQF until he returns in March '92. CHAOS UK, the dinosaurs of UK hardcore punk have a new 7" out on Slap Up Records; they are touring Europe for 6 weeks then hitting Japan and the USA. Mower is out of the band and Chaos is now singing, boo hiss. DOOM have reformed for tours of the USA and Japan. HELLKRUSHER will most probably release their next LP on Meantime. Fellow locals ANEMIA are looking for a record label; they sound like Anti-Cimex with gruff vocals. Contact both at Scottie, 453 Stoneleigh, Low Benton, Newcastle Upon Tyne.

DUMA YARMA have a new LP out, *Somebody Call a Priest*; bloody wicked stuff, a sound-

Scene reports

track to load up your ammo and kick ass to, on Peasants Revolt. SCORN features the old NAPALM DEATH. A side *Scum* LP should be interesting. This lineup is also GODFLESH now as well. Their latest LP won me over. I found them frustratingly boring before, but now they are much more dynamic and, yes, brutal. Still liked FALL OF BECAUSE even though I sent off for the demo and never got it (hint, hint.) HDQ have called it quits after a final Euro tour; a new band has been formed called DIESEL. LEATHERFACE are attracting music press attention. They've a new LP out called *Mush.* SNUFF have called it quits as well after playing a final bash at a packed Kilburn National. They packed it in so they can open a green grocers fucking open all hours or what Gr-Gr-Gr-Granville. Final 12" out on Rugger Bugger.

MONKS OF SCIENCE feature ex DEFAULT. They have an LP out on In Your Face. CAN'T DECIDE have been quiet on the gig front, but their 2nd 12" is out, on In Your Face, I think. FILLER'S LP is yet to see the light of day. I don't know what FORCE FED, MEATFLY, and DOWNFALL are up to, but they're 3 bands worth checking out. DECADENCE WITHIN are to record a 7" for First Strike. SHUTDOWN signed to Off The Disk. CLAUSTERPHOBIA will have signed to Nuclear Blast. Expect a 12" soon. HAD cross NAPALM, HERESY, Melvins, Infest, and Straight Ahead for a brutal sound. First 12" *No Elite* on Conscious Effort Records. Watch out for NIGHTSIDE OF EDEN, which is a band they do influenced by COIL, CURRENT 93, NURSE WITH WOUND etc.

CONFLICT toured recently, LP *These Colours Don't Run* out soon. FLUX OF PINK INDIANS toured playing old FLUX (yes, Neu Smell etc.) and HOTALACIO material. They played a benefit for the 1 in 12 with LITTLE CHIEF and CITIZEN FISH. LP out on One Little Indian soon. ZYGOTE features ex-AMEBIX members with a similar sound and feel, they have a demo available from Bluurg, and will have an LP on MCR UK as well as an LP from NESSUN DORMA. MCR UK c/o Mike Foster, PO Box 1313, Bath BA1\3TJ. Both bands touring Europe from Oct-Nov. KULTURO are ex-ANTI-SECT and they have been gigging around the UK, surprisingly no vinyl as yet. ANTI-SECT have had a live LP released and coming out in Japan; it's a live LP with all unreleased tracks from their 86/87 set, should be a corker. SUBHUMANS reformed for a 2 day London bash only with a specially reformed INSTIGATORS and ZYGOTE providing support.

DISCHARGE are touring in Nov. playing old material, X-RAY SPECS have reformed for an all day punk bash in London with SHAM 69, VIBRATORS, 999, CHELSEA, and LURKERS. Loads of other bands have reformed namely SLF, BLITZ, VARUKERS, BLITZKRIEG, INSANE, RESISTANCE 77, and PETER AND THE TEST TUBE BABIES. Yes I'm very skeptical, another boring fashion, fuck nostalgia.

Peasants Revolt have released SHELLYS CHILDREN *Everytown* 12" and DUMA YARMA LP both worthwhile releases. P.R. 24 Catherine Street, Reading. Words of Warning have *Mind Pollution* comp LP out with HERB GARDEN, RECTIFY, COWBOY KILLERS, TERMINUS, BLAGGERS ITA, PVC, OI POLLOI, ACADEMY 23 and more. Other recent releases: TERMINUS *What Kind of World* 7", OI POLLOI *Omnicide* 7", RESIST *No Solution* LP. WOW Records; PO Box 119, Newport, Gwent, Wales NP9 7YD. Acid Stings, PO Box 22, Hitchin, Herts, SG4 0HA; sells music, literature and jewelry (Tibetan), also releasing records and material by ASTRONAUTS, APOSTLES and more. Write for a diverse catalogue.

Moving away a bit, The Hunt saboteurs suffered its first mortality in the field recently, Mike Hill was killed due to the reckless driving of a huntsman. In reprisal the huntsman got his house burnt down. Riots have been hitting the headlines; but, as usual, most attention is centered on the events taking place in Europe.

Moving on to non-music magazines; *Open Eye* is a new A4 magazine challenging media censorship, #1 has great in-depth articles on the FBI's ruthless campaign against the Black Panthers and Native Americans, Gladio and NATO's terrorists network, the cancer business, Economic League, and lots more. This mag has low finances so give it your support. £1.40 inc. p+p UK, abroad write for info to *Open Eye*, c/o Bookmarks, 265 Seven Sisters Road, Finsbury Park, London N4 2DE. *Lobster* is another interesting mag but heavier reading, than *O.E.*, specializing in covert operations of M15 and the CIA. Robin Ramsey, 214 Westbourne Avenue, Hull HU5 3JB. UK subscription £4 for 2 copies. *Peace News* has been relaunched, containing articles of interest to the peace movement; 55 Dawes St., London SE17 1EL .

Black Flag has under-reported British and international news. *B.M./* Hurricane, London WC1 3XX. £3 for 6 issues. *Statewatch* concentrates on policing, security and intelligence, civil liberties, racism and fascism. PO Box 1516, London N16 0EW. Tel:081 802 1882. *Counter Information* is a short A4 broadsheet on under-reported events. This is free and needs your support and donations. Pigeonhole *C.I.* c/o 11 Forth Street, Edinburgh, Scotland. *Searchlight* is a monthly international anti-fascist magazine available in the UK for £1 + SAE from 37B New Cavendish Street, London W1M 8JR. *Class War*, since the poll tax riots, have been experiencing a sales boom. A week long international conference was held in London at the end of Sept. Orders and subs from Manchester CW, PO Box 39, SWPDO Manchester, M15 5HN. Attack International have several publications available: *Breaking Free*, *Adventures of Tintin*, and *The Free Novel* and *Poll Tax Riot Book*. A.I., BM 6577, London WC1N 3XX. AK Distribution sells loads of green, radical, anarchist books, mags, comics etc. Write for a massive free catalogue, 3 Balmoral Place, Stirling, Scotland FK8 2RD.

Ok, There's the end of the report. I hope it's been of some use to you. When writing, always include a SAE or IRC's or else you most probably won't get a reply. If your band, record label or zine hasn't been mentioned in here... tough shit. Nick Royles.

OI POLLOI
POLL

WISCONSIN

High Everyone,

This is Oz with a scene report from the Green Bay State Prison. Yeah, I wonder, is this the first scene report from behind prison walls? As of today the whole prison is on lockdown and there are about 80 or so prisoners on a sit down protest in the dining room right now. From where I am locked down I seen about 10 officers in riot gear heading down that way. Talk about a new prison order, this prison just switched wardens. The new warden was only here a few days when he made out a memo that was a given to every inmate. The wardens name is James P. Murphy and this is what his memorandum states:

Rule D.O.C. 303.63 (E)

"In accordance with the above referenced administrative rule, and effective this date, all inmates will be properly attired whenever they leave the housing units. People attire will be as follows:

1) All clothing will be worn in the intended fashion and will be in good repair and unaltered.

2) Shirts will be worn buttoned to the second button from the collar and will be tucked into the trousers. T-shirts shall also be worn tucked into the trousers.

3) Trousers shall be properly zipped, buttoned or snapped and belts, if worn shall be buckled.

4) Footwear will be worn with the foot completely inserted in the shoe. Shoes with laces will be laced and tied. Shower shoes and slippers will not be worn outside the housing unit.

5) Outer clothing: hats, jackets, coats, gloves, etc. are not to be worn indoors except that recreation staff may allow the use of approved gloves for weight lifting.

6) No article of clothing may be worn in any fashion to represent or display affiliation with any group.

Shop supervisors and department heads will have some discretion with regards to inmates who are performing certain work details."

So there you have it, the final straw that broke the camel's back. The local TV news has reported that the prison is surrounded by police, swat team and fire department and that the protest started with around 200 inmates and is now down to around 80. The TV news also stated that prison officials are stating they have no idea why the inmates are protesting, which is a bunch of bullshit. The news also stated this protest is "a rude awakening for the new warden." I have been in this prison a little over a year now and the main problem I am faced with is prison officials censoring and rejecting my mail. I've written to various anarchist groups and also ordered literature from Blacklist and Subterranean and because of subject matter the fuckin pigs here send it back to the sender. Some of the reasons are that they claim it is "obscene" or "a threat to the security of the prison." These pigs here are so fucked up it's unreal. They have the mentality to think that reading material is a

weapon to battle their authority. A few of you may know that prison systems are as degrading and oppressive as Nazi concentration camps. Prisons are originally supposed to be for reforming criminals and helping people to adjust for return to society. But the real truths about prison are that the pigs try to make zombie clones out of people. They tell you when to eat, what to eat, when to wake up, when to go to sleep, what to wear, how to wear it, what you can say and when you can say it. This country is supposed to be the land of the free, yet it has more prisons than any other country in the world. By the time a prisoner gets released he or she is so unsure of what to do that he/she is almost certain to return to crime. And this is the way the government wants it. Prisons make big money through tax payers and prisoners that are exploited through prison jobs that pay an average of 33 to 50 cents an hour.

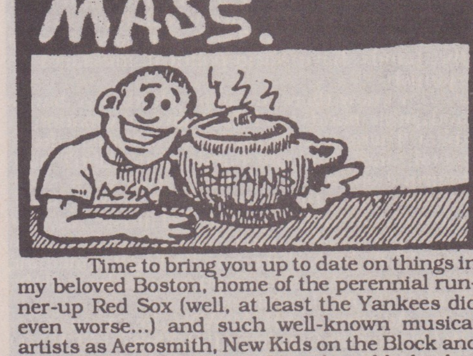
Governor Tommy Thompson of Wisconsin says, "We don't need another prison, we need a couple more prisons." All's Governor Thompson wants to do is build more prisoners and highways, and also sell off the Wisconsin Indians land to big corporations for mining and toxic dump sites. This is all part of the New World Order. Don't think that anyone of you are immune to this Nazi mentality. There are new prisons going up all over for people just like you. Anyone who resists and protests the pig laws are subject to prison, anyone who smokes a joint is subject to prison, 3 or more misdemeanor charges such as "disorderly conduct," "shoplifting," "jay walking," etc, are subject to the "repeater" or "habitual criminal" law which carries an extra 3 years added onto the original 9 months for the charge. Yes, this is all the beginning of the new Fourth Reich.

O.K., now for the scene here. No bands been through this prison. As for hardcore/punk rocker types, there is only about 3 or 4 out of around 900 people here. Mainly, it's all metal heads and rappers. But myself, I am doing my part by turning people onto MRR, Profane Existence, A.Y.F, Fifth Estate and other zines and books. The best book I received has been "The Emperor Wears No Clothes" by Jack Herer. It's an awesome and stunning book about marijuana and its uses and why it was really outlawed by the pigs in 1937. Also Left Bank Books sent me some cool stuff for free as did Hemp Publishing.

I can only ask you all to write this new warden, James P. Murphy and tell him this is 1991, not Nazi Germany 1930's + 40's. Give him hell. Also few cool people to write here are Ryan Brucker, address same as mine, John Jones and myself Dale A. Austin. I'll be in this prison till late 1992 then more than likely, I'll get transferred to medium custody. That is if I don't get caught fucking up this branch of the New World Order. I gotta say high to G.G., thanx for the tape and Jello. Hey dud, keep up your shit, got everyone of your tapes.

Also send all books, zines and especially cassette tapes to: Dale Austin, Box 19033, Greenbay Prison, Green Bay, Wis. 54307. Peace and love to you all, keep fuckin up Bush America and the New World Order. Resist to exist. Nausea rules!

MASS.



Time to bring you up to date on things in my beloved Boston, home of the perennial runner-up Red Sox (well, at least the Yankees did even worse...) and such well-known musical artists as Aerosmith, New Kids on the Block and SLAPSHOT. Speaking of our loveable hockey heroes, they successfully toured Europe and also have some new material in the can. Chris Lauria remains on bass and Darryl Shepard (also of SLAUGHTER SHACK is filling in temporarily on guitar. If you're interested in trying out for Slappy's still-available guitar slot, contact Sean McNally at Cringe Productions (see address below). Choke also mentioned something to me about a new project with ex-DYS/Slaughter Shack guitarist Andy Strachan.

KINGPIN
DHC
MRR ACTION PHOTO # 1

KINGPIN's debut 7", "Holding Tomorrow," was released in August, on my Suburban Voice label and has sold through a fair amount of the first pressing, but is still available from the address below. SAID AND DONE's self-titled, debut 7" should be out around the end of November, probably by the time you're reading this. Guitarist Scott Vingers is home in California and drummer Rob Nicholson is off to school in DC, so it looks like Thos and Jay from EYE FOR AN EYE will be filling in temporarily. Keith Bennett was rumored to be leaving WRECKING CREW, but it's not going to happen and they'll be recording their second album for Maze Records in the coming months. The Crew is also going into the studio to record a track for an upcoming local hardcore 7" (due out in December) from Ryan Rioux and Rob Duarte's new Tribe Records label. Eye For An Eye, Said and Done and Kingpin will also be featured. Other local bands with new releases out include B'ZERKER (ex-members of CROSSFACE) and INTENT TO INJURE (half rap, half hardcore), both with 7" on the Nemesis label, POST MORTEM (an LP and 7"), 7 LEAGUE BOOTS, BULLET LAVOLTA (a strong major label debut), PIXIES (a surprising return to form), PSYCHO (a 10" picture disc, "Riches and Fame") GG ALLIN & BULGE (on Charlie Infection's Fudgeworthy label), SUGARBURN and CRAZY ALICE, the latter two rocking out with loud punk/pop stuff on cool new local label Sonic Bubblegum).

Taang's been busy, as well. Their record store in Harvard Square flourishes and, in recent months, there have been new albums from THE FREEZE (who are also touring Europe), SEKA, UPSIDEDOWN CROSS (ex-Kil Slug, plus J. Mascis from DINOSAUR, JR. on drums) and coming soon are new stuff from the MIGHTY MIGHTY BOSSTONES, DYS' "Fire and Ice" CD, which will include both albums and an SSD compilation (finally) around the first of the year. SAM BLACK CHURCH went back in the studio and recorded a ripping demo.for radio and to shop to labels (in other words, it's not going to be for sale). One track, "Formaldahead," did surface on the 7" that comes with the new issue of Suburban Voice, along with tracks by Wrecking Crew and Said and Done. TOXIC NARCOTIC, with a hardcore/metal crossover style, do have a demo available for sale, though. Write to PO Box 335, Newton Ctr., MA 02159. THIRD DEGREE recorded a demo and may have a record coming out, possibly on my label.

Forgot to mention that the Freeze have ex-MOVING TARGETS' bassist and drummer Pat Leonard and Pat Brady in the band. Also, the Targets are now history. So are JONES VERY, although a posthumous 7" came out on Germany's Bitzcore label and an album is pending. UNCLE BETTY and THE BAGS have also called it quits, with Bags' guitarist Crispin Wood joining long-time scenesters THE NEIGHBORHOODS. The only question is—why?

Dan's getting ready to publish a new issue of Look Again 'zine. Write to PO Box 1090, Hudson, NH 03051 for info. There's also a good new photo 'zine called Intermission. Write to Justine DeMetrick at 39 Chester St., #2, Allston MA 02134. She's looking for photographers from all over to contribute material, so drop her a line.

Sean McNally's handling most of the booking for all-ages shows (Jon Regan is no longer working with Sean). Booking availability is a bit limited, right now, since he stopped doing shows at Bunratty's and Necco Place (now Vertigo), but maybe things will improve. Send tapes to Cringe Productions, 281 Huntington Ave., Box 119, Boston, MA 02115 or call Sean at (617) 321-3193.

Addresses: Taang, PO Box 51, Auburndale, MA 02166/Psycho, PO Box 623, Kendall Station, Cambridge, MA 02142/Post Mortem,

SAID AND DONE
EYE FOR EYE
PICTURE: AL

scene reports

57 Chester St., Belmont, MA 02178/Sonic Bubblegum, 157 Murdock St., #3, Brighton, MA 02135/Tribe Records c/o Ryan Rioux, 266 Flagswamp Rd., N. Dartmouth, MA 02747/Fudgeworthy, 8 Stevin Rd., Woburn, MA 01801

And, finally, to order the Said and Done or Kingpin 7" or a copy of the new Suburban Voice, with the Boston hardcore 7" and special section on many of these bands ($3.50 each ppd/$5 each overseas) or if you just want to drop a line, here's the address:

Al Quint/ PO Box 1605/ Lynn, MA 01903

PUERTO RICO

Bienvenidos
MEDALLA
ANTHRAX
GOLPE JUSTO

Bienveni
MEDAL
SOCIAL RECHAZO

Well, since this is the first scene report you've probably read from Puerto Rico, I'm going to tell you a little about the situation here from my own point of view.

Since the US invasion, Puerto Rico has become a colony of the US. and a laboratory for the US Army. They experimented with Agent Orange in our forests during the Vietnam war and they also took the natives out of their homes to do military exercises. If you want to see what a big joke democracy can be, you'll probably want to see the elections, where the party in power robs the elections here. The leaders of the party in power always becomes the richest men from the taxes that people have to pay in contributions. That's the story of taxes for the people, and the big corporations don't even have to pay taxes, not for their electricity or water. So this creates two social sectors, the high greedy class and the poor class. The greedy class gets richer day by day without paying a cent in contributions and the poor class gets divided in two. The first are poor that work and pay contributions to the government and mantain the poor that don't work; the other one is the poor that don't work. Some of them are looking for jobs in places with high percentages of unemployment and others just don't want jobs. They just want or need to receive federal help. This means that the majority of the people want to be part of the U.S., but there is a little sector that still wants to be a free country. This limited sector is discriminated against on the island and persecuted by the federal police. So yes, there is discrimination here and it gets bigger if you talk about the gay community. Even black people are discriminated against. This is a racist product of the mix of Spanish people and African slaves.

As you can see, this is the land of the blind, where the oppression of the federal government and the corruption of the local government goes beyond imagination. I guess this place is a typical example of brainwashing and governmental control. So now that I've gotten this out, I feel better discussing. the music side.

When I first started in the punk scene four years ago, there were only a couple of shows a year. Then, some bands like NO MORE and CORRUPTED SOCIETY started playing more frequently, but this didn't last too long. Currently, things have changed and there is now a more regular scene. This was provoked by the *House Arrest* 7" comp by Computer Crime Records. Old bands like ABUSO LEGAL (a band of skinheads that play oi music) and FRONTSIDE GENERATION (a punk band), regrouped their bands again.

There are some bands that have been playing for years like SHAMPAIN. They have one song on the *House Arrest* compilation, have a demo tape out, and soon they are going to release a 7" on Computer Crime Records. This is the most popular hardcore band here. Speaking of old bands in the scene, ex-members of CORRUPTED SOCIETY formed a scumrock band call FLESH FIELD; with a saturation of wha wha pedal and a performance of cleaning the floor of the stage with their bodies.

For those of you that read in the *House Arrest* comp that a band named UNION DE DEFENSA where going to release a 7", well this band broke up. But they have formed a reggae/ska band with the name of UP RISE, along with ex-members of SUBCULTURE UNDERGROUND and NO MORE. Another band that plays some ska is RESISTENCIA. They also play oi music and fast hardcore. Maybe you'll see a 7" of HIJOSIDE NADIE, that was the old name of RESISTENCIA when they where playing with another singer. There is another 7" coming out from a band named GOLPE JUSTO. They play hardcore in a N.Y. style very similar to Sick Of It All. They also have very good shows.

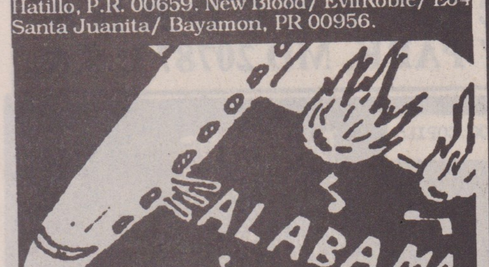
A band that is making good shows by themselves is CHICKEN SHIT, who play a mix of hardcore with thrash and their shows are probably the funniest that I'd ever seen. Talking about fun bands, there's DRUNK PUPPETS. These guys do a Madonna song in a hardcore version while drunk...go figure that one out. RECHAZO SOCIAL is a band that plays punk in a '77 style, very influenced by The Germs. FUGITIVOS DE LA LEY is a band from the south that plays hardcore like CRACKER JACK. And last, my band, FOBIA ESTATAL. Most of our songs are a mix of hardcore with funk, but we also have songs in a '77 style and noise. Most of the bands have socio-political messages in Spanish.

I know there are more alternative bands and gothic bands but I don't have information on them. There are also hundreds of thrash, death metal, and grindcore bands that I don't have information on either, but if you want some information on them you can write to *New Blood*, a local zine that has this kind of music. Another zine is *Estilo P.R.*, a punk zine made by Fernando Diaz. Well, that's all for now. If you got something to argue about or share, you can reach me at the FOBIA ESTATAL address.

Addresses: SHAMPAIN/ Javier-Calle 7c-19/ Metropolis Carolina/ P.R 00987. RECHAZO SOCIAL/ Francisco Rosado/ Calle Urano #28/ Wonder Ville/ Trujillo Alto, P.R. 00976. FLESH FIELD/ Philip Padilla/ URB. La Mela/ Calle A

RESISTENCIA

#10/ Isabela, P.R. 00662. CHICKEN SHIT/ Kenith/ apt. 336 Aguada, P.R. 00602. GOLPE JUSTO/ B.B.-Margarita Sta. Rita Rio Piedras, P.R. 00925. DRUNK PUPPET, Carlos/ Buen Samaritano D-22 Garden Ville/ Guaynabo, P.R. 00657. FRONTSIDE GENERATION/ Warner Rodriguez/ Box #2/ Cabo Rojo. P.R. 00623. FOBIA ESTATAL/ Rafael Arroyo/ Calle AB7/ Jardines de Arecibo, Arecibo, PR 00612. ESTILO P.R. zine/ Fernando Diaz/ HC01 Box 10930/ Hatillo, P.R. 00659. New Blood/ EvilRoble/ EJ4 Santa Juanita/ Bayamon, PR 00956.



Yes, the heart of Dixie is sick and atrophied. Yes, the Bible Belt has whipped most people's minds into submission. Yes, the Governor does spend taxpayer's money to fly around the US and preach at primitive Baptist churches. Yes, the legislature in Montgomery does spend over a hundred thousand dollars to keep the flag of the confederacy flying over the Capitol while the state has the worst environmental track record of any in the country. And Yes, the redneck scene does far outweigh the punk one, big time, but I'm pretty sick of excuses!!!

Over the summer the seasonal rash of punk activity popped up, with near weekly shows in Birmingham. The only person left doing shows out of the summer is Jennifer, who-has-no-spiffy promotions name, but still has put on some cool all-ages, low-priced shows and gone to extra effort to help out-of -town bands out. There has been a lot of petty in-scene fighting about concert promotions, which I hope has blown over by the time this gets printed, because the Birmingham scene is too small to be factionalized. I just hope people realize the point of having out-of-town band play is to share ideas, have a good time, and support good people travelling accross the country. All concerns about money, making it or whatever, really have no place in trying to move a "scene" forward, as it ultimately is going to corrupt and end up like what is currently happening there.

Jennifer's shows thusly have been steadily losing money, especially with all the squabbling and boycotting, and she has gone back to doing only select weekend shows. Still, give her a call at (205) 933-816.

Bandwise, GROSSEST NATIONAL PRODUCT (GNP) are still kicking it out after seven or eight years. A total early eighties; timewarp of sloppy adrenalin-soaked, hate-filled but goofy thrash. To know them, is basically to love them. Legends, man, just legends. They're playing new songs, and have got a new practice spot in Duhg Doom's basement and are probably at their best in years!! Everyone should congregate to see Chris' new "Goofy not Pluto" jacket and Spike's new tattoos....

CAUSTIC OUTLOOK broke up, and although some joked it was so they could do reunion shows, it seems like they've totally split. You can probably still get their demo off them, at the time, I'd venture to say they were the tightest thrash band in Alabama, total overkill!! Hopefully a new band will rise from the remains. C/Y is still playing, and while proficient, their lengthy sets of posi-core mosh stuff could really use a jolt of youthful spaz energy.

HARDY HAR HAR

Two new bandsup there are SCRUDGE, who have a pounding, fast, heavy sound, that some have likened to elements of Sub Poop stuff, and WAR CRY who Eric that runs the AAN anarchist is involved with, who no one has seen yet, but apparently they have three singers (of both sexes) in a Nausea/ Antischism type set-up. Finally, Wuxtry in Cahaba Heights is still stocking the most alternative music in town, but damn if the album section isn't smaller and the CD one larger each time I go there (or anywhere else for that matter).

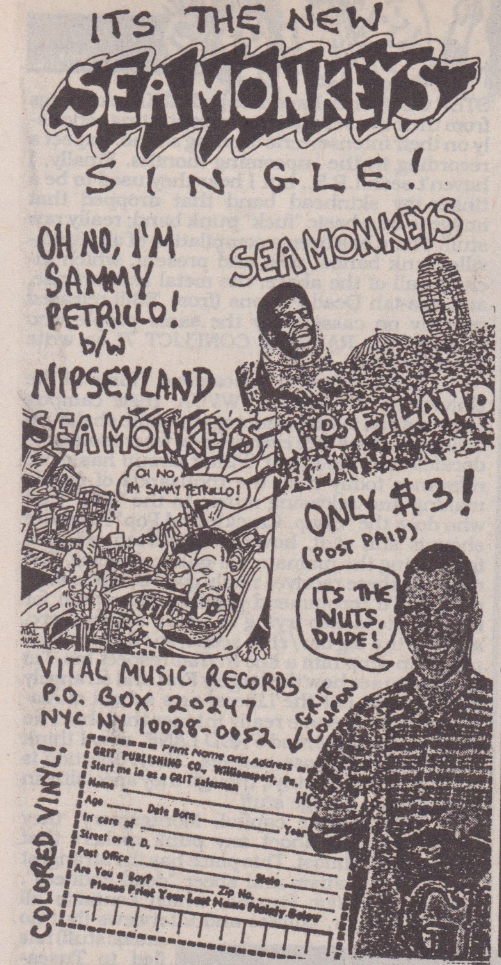
Further north in Huntsville, there are lots of bands and stuff, but concerts seem to be occasional. SKELETAL EARTH's new CD is out from a label in Holland, and while on the fringe of metal/grind core for me, it still is an intense "GRRRRH""ARRRGH" Napalm Death meets old Die Kreuzen type fest. If you can pick the 64 songs apart, they are also featured on the "BLeeeeaaaauuurrrggggh" comp 7" on Slap-a-Ham. They have several gigs lined up out of state and will be travelling to Europe in support of the CD next year. RANDOM CONFLICT just self-released a 7" of their basic metal-tinged hardcore, with song titles like "Cyanide Nazi Race" and "Atrocity Manifesto". Fun stuff, and big Kudos for them putting it out (it is, after the VOMIT SPOTS 7", the second in-state Alabama punk record ever) (like I said before, everything hits here ten years late).

MONSTER DOG, which features the brains, vocals and guitar that were behind the Knockabouts, have switched two letters and two members around and are now known as MONSTER GOD. They have dropped all Knocks songs from their live set and are concentrating seriously on their intense,eerie droning sound. Expect a recording in the upcoming months. Finally, I haven't seen I.R.S., but I hear they used to be a tinker-toy skinhead band that dropped that image to be a basic "fuck" punk band; really raw stuff. There has been a compilation of all Huntsville punk bands, past and present, which includes all of the above, the metal Humanicide, and ska-ish Dead Pigeons (from '83!!) released recently on cassette by the same people who released the RANDOM CONFLICT 7" so write them for info.

To the West in Tuscaloosa, Home of the University of Alabama, WVUA, their campus radio station is experiencing the same shake-up college stations face everywhere; where someone decides that the Edgar Winter Group has more relevance today than the thousands of people making and releasing music in the '90's. Carl who does the "Snap, Crackle and Pop" hardcore show is still at it, however he's been rebuffed from being the mainstream music director. The radio up there receives really good campus support, so I'd recommend people contact him for airplay. He is also trying to set up shows there, as there is a big bar/club scene, so I'd encourage people to drop him a line in that respect too. I'm curious to see how the largely Frat and strangely conservative (for the Liberal arts school of Alabama) react to some really intense thrashin'. No word on the Reverend FRED LANE, who I think is still in Tuscaloosa and yes, Vinyl Solution is still a good bet on vinyl, though they specialize in SubPop and garage stuff...

In the state capitol, Montgomery, they would probably shoot any punk rockers that went... well, almost. This place has the strangest air of conservatism and sheer "dead endness". *Discombobulation* fanzine, which contains all sorts of humor, politics and interviews (but no music stuff) has fled to Tuscaloosa, for peace of mind as well as school. They put a lot of effort into what they do, and also publish some pretty funny mini-comics I'd recommend. I also encourage people to check out The Capri Theatre down there, which features all sorts of alternative and foreign films you probably won't get to see anywhere else in the state. Community run on a real honest level, it is the one staple of alternative culture of any sort in Montgomery. Chief organizer Martin McCaffery is also main person in the ACLU (American Civil Liberties Union) and really goes out on a limb to do both, so thumbs up on that place. There have been more collegy type bands playing in Montgomery, and it's the kind of place that seems like it's so repressed it's ready to explode any minute...so...

Here in Auburn, the best thing that has been happening are big house parties, with both in and out-of-town bands where you clean out the furniture in someone's bedroom, kitchen and/or living room , set up, and have bands play. By conducting this on a "we-take-expenses-only" type of level, we have been able to pay many touring bands more than they make in Atlanta,



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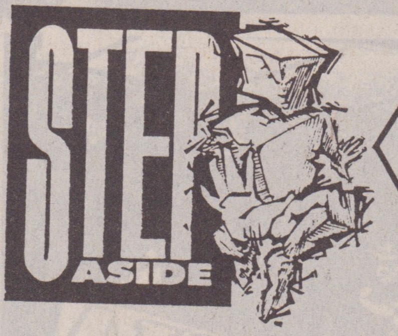

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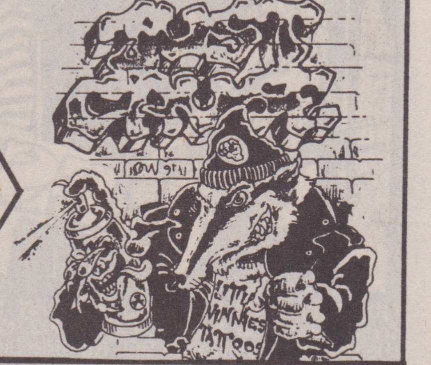

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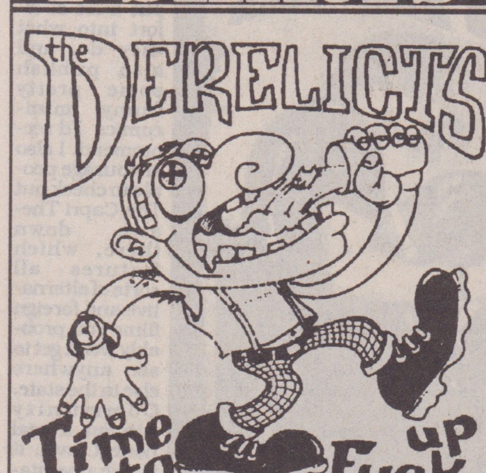
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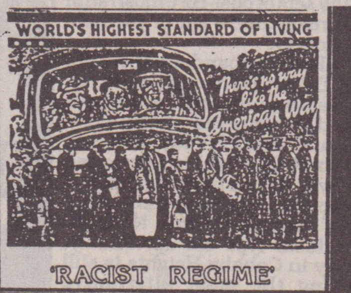
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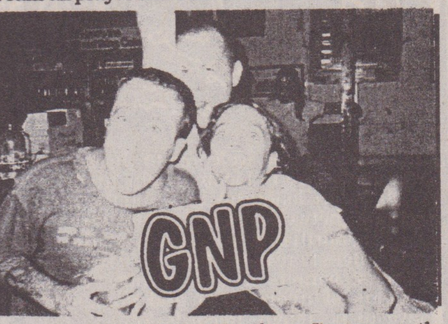
etc. I am still organizing these when I am able, as well as working on bigger outdoor and hall shows, and people on the road should call me at (205)826-1566. "Mystery Playhouse", Alabama's longest running punk radio show since 1983 (and under other names before that, back to 1978) is still going strong each Tuesday night from 10-12 on WEGL FM-91.1. I encourage people to send us material for airplay, currently a lot of "our" music has been going into mainstream airplay. I have done the show since 1986, and am graduating in March so I'm currently trying to push the music as much as I can by publishing small mini-zines, flyers, etc (the mini-zines are free for 2-stamps) Send material to Mystery Playhouse 91 c/o WEGL/ 116 Foy Union/ Auburn University, AL. 36849.



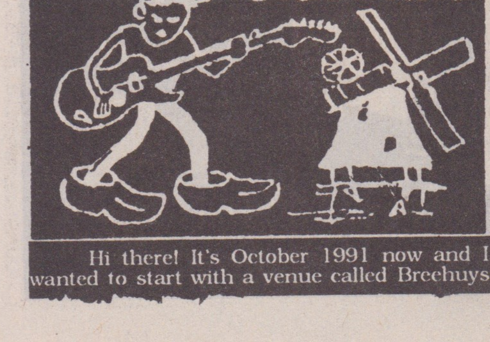
HARDY HAR-HAR split, I may form another band later with the same cool name the rest of the original band hated. Ganglion split, so the Auburn band scene is basicallv back to college-type funk bands. The best of these, ENGINE HOUSE have a tape and 7" coming out that I'd recommend to Chili Peppers, etc type fans. Finally after three years a new issue of *South Shall Burn Again* should be out by the end of the year it's titled *"And Again"*, and will have interviews with a lot of the mentioned Alabama bands and people as well as alot of rants by myself.

South in Mobile, the VOMIT SPOTS still play occasionally, and have a new tape out called *Love to Bowl* that I believe Smilin' Ear out of Texas will release on vinyl in the near future as well as a limited 7".

And while on the subject of vinyl, I forgot to mention Lloyd who runs Imaginary Records in Auburn. Another place with low mark-up and a stock odd titles, he does try to bring weird, new, music into this small southern town. He is also starting to release records by local bands in attempt to push the music scene here into gear.

Apologies to anyone I missed and special thanks to Jennifer Chapman and Tom Bagby for helping with the B'ham report and thanks to Brian Teasly and Stuart Ellis for mondo additional assistance.Write if there are any questions. Ken Sanderson/ 222 GreenSt/ Auburn, AL. 36830. (205)826-1566.

Addresses: Discombobulation/ Box 7643/ Univ Sta/ Tuscaloosa, AL 35486... GNP/ 1812 2nd Ave N/ Irondale, AL 35210... Random Conflict/Peer Pressure Productions/ 4023 Lucerne Dr/ Huntsville, AL 35802 (booking c/o Bill Rees at 205-764-5163... WUUA-FM/ Univ of Ala/ PO Box 870152/ Tuscaloosa, AL 35487-0152 attn: Carol Otaiora... Tuscaloosa booking: Jarrett (205)345-3063 or Carl (205)750-0539... Skeletal Earth c/o Travis Ogletree/ 126 Woodlawn/ Madison, AL 35758... Monster God/ 3712 Conger Rd/ Huntsville, AL 35805.



Hi there! It's October 1991 now and I wanted to start with a venue called Breehuys situated in Leiden. It's a youth centre where hardcore gigs are organized about two times a month on Saturdays. Except for a few attendants the gigs are volunteer-run. For info about concerts call 071-130983. If bands are interested in playing send demos to Breehuys c/o Martin Fong, Breestraat 19, 2311 CG, Leiden. Please note: Only non-profit bands need to write!

In Haarlem the "venue" Dwiezels stopped doing HC-shows. But Rob will continue to organize HC-shows in a squat called Flaterstaat. For info you can call him at 023-325344. The address of Flaterstaat is Koninginneweg 111, Haarlem.

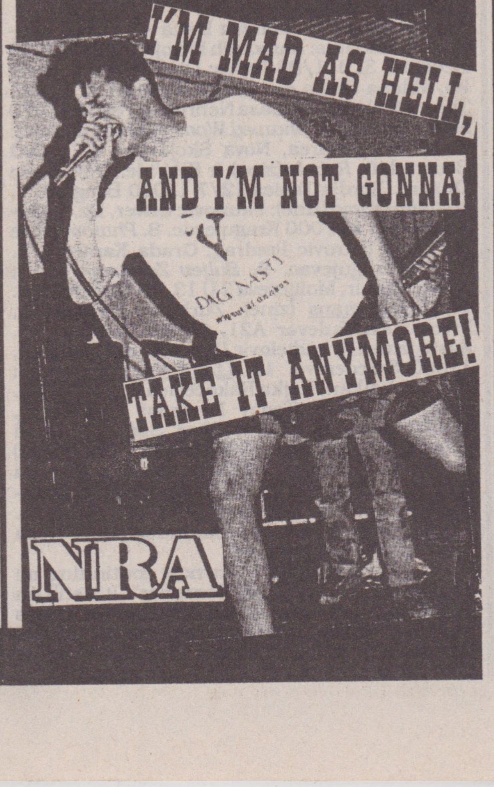
In Amsterdam there's the band NRA. They've recorded their LP in September for a German label called Smashit and it came out good. It was produced by Bill and Stephen of ALL. The LP will probably be released in January 1992. They also will appear on the newest WRF compilation LP. Their music is melodic hardcore (mid to uptempo) and they have the energy! (venues: keep microphone-standards off the stage!). For info you can write to: Aziz Badrane, Jacob van Lennepstraat 237a, 1053 JD Amsterdam.

YAWP from Amsterdam is going to record in Nov./Dec. for an LP and it will be released by Marc H. and Angelique B. Address: YAWP c/o Herry Hubert, 2e Sweelinckstraat 5-2, 1073 EG Amsterdam.

Everybody will know it, but for the record: BETRAY has broken up after their England tour. They did record a second and final 7" EP. The sound has gotten more metal than on their first 7" EP. It's going to be released by Andreas Gruter and it will come with issue 4 of Vengeance fanzine. Vengeance c/o Andreas, Parsevalstr. 67, 4300 Muelheim-Ruhr, W. Germany.

Great new band around is HUMAN ALERT. It's got some (ex) members of COURAGE and one ex-member of KARAKAGAN. Their vocalist is Roel Smit. Probably known due to his drawings for bands and zines. Their music is fast hardcore and sounds a bit like old American hardcore before mosh. For info: HUMAN ALERT c/o Rob or Thomas, Lange Raamstraat 1, 2011 ZV Haarlem.

HUMAN ALERT is going to record in November for a 7" EP called Anarchy & Justice. That 7" EP will be a split release from Spirit Records and Extra-Large records and it will be available at the end of December. Planned after this is a compilation 7" with HUMAN ALERT, MAN LIFTING BANNER, SEEIN' RED, and NRA. We need distributors so if you're interested getting in touch with us for wholesale rates, write to my address at the end or to: XL Records c/o Sohan/ Van den Berghlaan 183, 2132 AD Hoofddorp.



HUMAN ALERT

The band COURAGE is going to release a 7" EP in the (near) future. It will feature some live stuff recorded at Trespassers W radio. Write to: COURAGE c/o Sven/Mastbos, 441/2134 NM Hoofddorp.

Thanks for reading. Mark H. says hi to Tim. Greeting to Michael, Marc and the Hoofddorp posse...on the rise! Anyone who wants to know more about Breehuys, Spirit Records or something else. Write me (enclose stamp for replay): Martin Fong, Graan voor Visch 14515, 2132 VE Hoofddorp, Holland. Or call 02503-16822.

YUGOSLAVIA
SEA
YUGO

It's been over a year since there has been any information from this part of the world in MRR. The mistake is ours, so we are correcting it right now. First off, we have to draw the readers' attention to the fact that Yugoslavia has completely decayed as a sovereign country.

Because of the happenings in our country, all musical activities have become closer to local areas. By the end of last year and the beginning of this year, a big number of bands have toured Serbia, such as Slapshot, Disaster Area, Charley's War, Badtown Boys, Spermbirds, Asexuals, Negazione and many more. All these gigs stopped once the civil war started in May 1991. The center of the Serbian scene has always been, and is still, Belgrade, in which there are presently between 30 and 35 active bands. The music style varies from pop punk to speed hardcore, and some bands are old, some new. In this report we will mention the most important Serbian bands. Most, or all, come from the capital (Belgrade), so we apologize in advance if any have not been mentioned.

DEAD IDEAS is a younger hardcore band with a female vocalist, which is rare in our town. They've done a 4-track demo which was just recently released on their first EP. DIREKTORI have existed a little over a year and play raw Oi! They plan to put out a tape by themselves soon and are quite popular all around Serbia. E.H.E., another young band, play a mixture of speed and

hardcore, and after existing a few years have become more serious. They put out a demo tape with 7 songs and their record is on the way. EX-CESS have existed for 4 years and have been very active lately gig wise. They are influenced by the Clash. They have released three songs on the compilation LP *Pop Stars play Pop Tunes* (Dedalus) and they also have a tape with several live tracks on U.P.C. Tapes. G.B.B. come from Novi Sad, the Serbian capital of the Oi!/skin movement. They have a demo tape which they don't like as well as a 4-track E.P. HOGARI have existed since 1987 and undoubtedly play the best punk rock in town. The band has 3 songs on the *Pop Stars* comp and a 12-song tape on Dedalus. DEAD JOKER is a Kragujevac's "cannibalistic" metal band. As of now they've only released a demo under the name *Cannibalistic Dissection*. KBO! are also from Kragujevac and are probably the most well-know Serbian band. Already together for 10 years, they've put out 10 tapes themselves and have 2 Lps - one on the Greek label Wipe Out and the other on Start Today Records from Novi Sad. They toured a few European countries, including Greece, Hungary, Belgium, Austria and Holland. OVERDOSE has been together for 2 years now and have 19 songs on their HC crossover approach demo. The band is still waiting for their long-term planned mini-LP on Start Today Records. POBUNA (Riot) comes from the capitol and is a punk/psychedelic band. They have a tape with 15 tracks. RITAM NEREDA is an Oi! band from Novi Sad with a 60-minute tape on Predskazanje Tapes and will soon release a mini LP with 8 songs. SAHT are a young, wild and raw Oi! band from Belgrade. They will have 6 tracks released along with 14 other ultra-rioting live tracks on the "Ti Zelis Oi!" (You Want Oi) tape on 011/93 Tapes and Zine. URGH1 are fast, short and easily recognized. They claim to have been influenced by Napalm Death. They have a 7-track demo.

Before a brief look at distribution, let me take the opportunity to interrupt Sunjka and add a few things on bands. Ever since I came back from England I've only been to 2 gigs, one of them with Urgh and Kerosin. The gig atmosphere is not the same as it used to be. Despite the regular gig venues (Saturdays - metal events & Sundays hardcore punk) and organization (p.a., lights & Discharge-ish music before and after the gig), we saw a lack of interest in both the bands onstage and in the audience. I'm afraid the gigs have become what could be called "Give what you can give" or "For a couple of bucks." Many people have cooled off but younger kids can't wait. But, there isn't anyone to show them how.

Onto distribution: INTERMUSIC is the biggest and oldest distribution label that also run No Time To Be Wasted Records; an officially run distribution that puts out a monthly catalog. No Time Records has 3 releases CRIST 7", "Step By Step" 7" compilation and BRAINSTORM, "The Nightmare Continues" 7". Distribution has records, zines, tapes, CDs, etc. . . Dedalus is record label, apart from a few cassettes they have a compilation LP "Pop Stars Play Pop Tunes" and they've published a book "Punk In Yugoslavia" (written in Serbian language, has 130 pages full of varied stories of the punk history with photos...) U.P.C. Tapes is clearly a cassette label. The most interesting titles on this label are from the 3 compilation tapes with the Belgrade bands. Each has 27 tracks by the punk & Oi! bands from the capitol Belgrade which is in fact, a complete cover of the underground scene in the last 2 years. 011/93 Tapes is the youngest tape label in town. 011/93 is also a fanzine by the way, already 2 issues. They did 3 tapes and in the pipeline is a record; we'll see what happens. Start Today Records comes from Novi Sad; the owner runs a record shop too (a boutique) and to date they've released 2 records one by EPIDEMIC ZONE and the other by DEAD IDEAS. KP Video is at the moment the only video label, self-run, that has live spots/videos by the Belgrade punk & Oi! bands over 4 hours live recorded material.

Onto zines: There are 11 existing zines in Serbia at the moment whom it would be impossible to work and live without! Only joking, you should check out a few of them just to see photos, contact editors,and to trade zines and ideas. Some to be mentioned are: *Predskazanje* (already 5 issues) dealing with Oi! and punk, skin bands welcome to contact this one; *011/93* already 2 issues, mostly concerned with the local scene but welcoming foreign band contact. Written in Serbian. *Shawed Women* is only 1 issue out, written in Serbian, it's all about Crass history and poems. *24 Hours* is the oldest fanzine done by the oldest bone, issue 23 has come out recently, typed in English, this one is on the UK scene. *U Hojim Ocima* comes from Kragujevac, already 8 issues out, full of cartoons and reviews with a few interviews, written in Serbian. *Rebels* only issue out, it's an oi/punk zine covering the local scene. There are many more zines, but that's about it for now. If any zines want coverage or want to break the walls into Serbian territory, contact some at the following addresses. Serbian report by Sunjka, Srele and Gvido.

1. Intermusic: Strahinica Bana 43,11106 Beograd. 2. Dedalus: Narodmih Heroja 10/42, 11070 Beograd. 3. 011/93 Tapes: Djordjevic Dr. Srecko, Milana Sarca 4, 110340 Beograd. 4. U.P.C. Tapes: Maksimovic Sasa Nehrouva 78/58 11070 Novi Beograd. 5. *Shawed Women* (anarcho zine): Tomasevic Andrea, Nova Skojevska 67,11090 Beograd. 6. *Rebels* (zine) & KP Vide:, Jovanovic Dusan, Djordja Tasica 12/7 11030 Beograd. 7. *U Mojim Ocima* (zine): Paunovic Oliver, Dz. Bijedica 10/49, 434 000 Kragujevac. 8. *Phatom* (little art zine): Petrovic Predrag, Grada Karare 4/7, 34000 Kragujevac. 9. *Suljev Zabavnik* (zine): Stosic Momir, Molijereva 2 U 13,21000 Novi Sad. 10. Subhumans (zine): Zurkovic Alekszndar, Prvomajski Bulevar A21, 25000 Sombor. 11. Zasto (zine): Arandjelovic Darko, Nar. Fronta 15, 11300 Smederevo. 12. Linija Vremena (zine): Boberic Vojkan, Rajka Rakocevica 9 B, 23272 N. Becej. 13. Start Today Records: Voja Zugic, Mokranjceva 12, 21000 Novi Sad. 14. Dead Ideas: Darko Markovic, 29 Novembra 126, 11000 Beograd. 15. Direktori: Pipovic Miroslav Pozeska 65 11036 Beograd. 16. KBO! Vojinovic Aleksandar Por. Spasica 1 Masere 14, 11030 Beograd. 17. 24 Hours (zine): c/o Intermusic, Strahinica Bana 43, 11106 Beograd.

P.S. Last news - I'm now continuing on doing radio show called "Thrasher". It's still on 92/5 FM (Ultra short wave) broadcast sundays from 8pm-9pm. Please send promotional stuff to "Thrasher", Gvido Obradovic, Omladinski Radio B92, Makedonska 22/5, 11000 Beograd.

Thanks alot to those that who supported shows in the past.

Northern California

Hello and welcome to the Fresno scene report. Fresno is located right in the heart of Central San Joaquin Valley and the perfect stop off point between LA and SF for touring bands heading north or south, whatever the case may be. Winters here in the Valley are the undeniably prettiest winters in the country. Perhaps the nucleus of information and goings-on would have to be Ragin' Records (639 E. Olive Ave, Fresno, CA, 93728) located in the beautifully hip Fresno Tower District.This is the place to find out any addresses or contacts you need in Fresno. It is also a fucking good record store. Below Zero Records in Merced is also damn good. It has been over several years since the last Fresno scene report. Things are quite thriving here, where the best thrift stores in the world are. Here's the scoop.

Perhaps the hottest commodity these days ironically comes from the south of Fresno. 40 miles south in Visalia, PLAID RETINA have made quite a name for themselves over the years. Yes, they have changed and progressed, in a chameleon fashion, but they remain one of the freshest and tightest things CA has to offer.They have oodles of new material which even shames their latest vinyl LP *Mind Tracing...* on David "Don't send demos, I only sign my buddies" Hayes of Very Small.

The S.A.D. BOYZ 7" is punk in the highest sense. I suppose you gotta take it like you would take the Dwarves or The Serial Killers. This slab however, much like the S.A.D. BOYZ demo, would kill children at several paces. Beer guzzling HC insanity from a band that's been at it for years. Another S.A.D. BOYZ 7" is reputed to be coming out on a label out of Santa Rosa, CA.

PHOTOS: RUBY
PLAID RETINA

SLUT VINYL has their long awaited EP out on Ragin' Records (the label that did the S.A.D BOYZ 7" mentioned above). They play hard core much reminiscent of early So. Cal bands like Ill Repute or RKL with lots of raw energy.

SHARON TATE has a 7" EP available on Negative Records (run by Steve Sleaze). SHARON TATE play a lot of shows out of town, more then they have actually in Fresno and have a weird cyber element to their post punk mood. Most unlike any run of the mill HC band. Their 7" is on a host of bizarre colors and is selling fast.

SHARON TATE

THE TOMB STONES have two EP's to their name. They play retro rock ala Green River, The Fluid, comparable to the cleaner sounding 70' rock bands. Both of their records are on Ragin' Records.

THE NEANDERTHALS are another band from Fresno, best described as "speed R&B" Their "I Like Legos, Lincoln Logs Suck" 7" (one sided) is their vinyl debut on Ragin' Duck Records (a split release between Ragin' Records and Duck Butter Records.) THE NEANDERTHALS play a lot consistently and also have a mainstream appeal as well as scuzz rock appeal. Live they are a heated jacuzzi of tribal energies.

CAPITOL PUNISHMENT are still going strong with a new LP coming out on We Bite Records of Germany. Dale wanted me to add that We Bite has an office in Chicago, IL, so now some of CAPITOL PUNISHMENT's earlier releases will now be available domestically here in the grand ole US. You would be smart to check out CAPITOL PUNISHMENT's very first LP *When Putsch Comes to Shove*. This is quite a classic dose of power.

"Other Noise": DISPOSABLE NONE have a self produced 7" in the works. SCOWL SCURF had a series of line-up changes and have put out a way better demo tape which pays homage to local record shop owner Danny Markupthepriceman. THE ELECTRIC SEX HENZ are apparently history but will put out a split 7' with THE IMPERIAL BUTT WIZARDS before calling it a day. The HENZ featured Jeff from *The Bathroom Wall* fanzine. In case none of you folks ever heard of *The Bathroom Wall*, it was a filthy porno tabloid which littered our scene a year ago, now resurrected in the form of *Dangle Crank* and more recently *Green* magazine. The ELECTRIC SEX HENZ were Fresno's answer to the Butthole Surfers. NOWHERE FAST is a new band made up of members of CONFIRMED 187 and Steve of S.A.D.BOYZ (and HARSH REALITY) and they are as their name describes them: FAST. A number of zines also exist, showing the literate side of Fresno culture. *Roots* is one such 'zine. *Rotting America* is another. They help destroy the misconception that Fresno is simply a haven for raisin pickers and redneck monster truck riders. Fresno has a very happening scene, regardless of the ugly side. I guess that you have to live here to fully enjoy it. And not have your car breakdown here in Fresno while you are on the way to Hollywood. Love. Jaguar Bennett (209) 642-3723.

CONNECTICUT

Howdy MRR fans!

My name is Jay, and this is my first scene report. I want to try to include everything.

First off, UConn is quickly becoming a main haven for underground/punk music. A recent show sponsored by WHUS 91.7 included VERMONSTER, SENSLIS KILLIN, MUSHBUM, SCAPEGOATS, ST. JOHNNY, and SOMETHING LIKE PAISLEY. But that's not all! UConn is also sporting bands such as MUZAK, DANA IN WONDERLAND, ANTFARM, and Jesus and Mary Chain/Curesque THE MISERY. UConn radio WHUS 91.7 features local bands in a show called "Be Here Now", Sunday nights from 11-12. If you want to submit a demo to be played on the air, send it to Julie Medwin, University of Connecticut, Hartford Hall Room #307, Storrs, Ct. 06269. Or call at (203) 427-1335.

Charlie's Basement in Willimantic continues to showcase some unbelievable talent. His fall lineup includes such Ct. bands as THE BIMBO SHRINEHEADS, MALACHI KRUNCH, THE WÜSSIES, MAUDE, BIG MISTAKE, BIG GULP (who have a new 7" out), and MCKNICKNIX (who will also be releasing a 7" soon). MAUDE, formerly PEOPLE LIKE FRANK, placed third at the Windsor Whopping Fair, the first punk band ever to place in the contest. Congrats guys!

DECEMBER GOD, a trio (bass, guitar/vocal, and lead guitar, and drum machine) mesh heavy guitar with an almost Manchester (UK) beat and vocal. They have a great demo out, get it now! Also appearing in October is FORKLIFT, who will have vinyl out by the end of the year. Charlie also brings in quality out-of-state bands such as The Fixtures from California, All Fall Down from Albany, N.Y., Smear from Rhode Island, and a slew of New Jersey bands. To book at Charlie's, contact him at (203) 456-8874.

Along with the Storrs/Willimantic area, the scene in the Danbury/New Haven area is exploding with great new bands. I spoke to Bill from Beetlejuice Productions who gave me the lowdown. In the hardcore genre, watch for ANOTHER WALL, DISMAY, REZIN, PAYBACK, FREESTYLE, and CHANGE (a super nice bunch of guys, see them now or regret it later!). OVER THE EDGE should be back in action with their new vocalist as this goes to print. In the more alternative/punk area, look for MONSTERLAND, BAD DREAM HOUSE, SHOVEL FULL OF DIRT, and FLOWER GARDEN. In the tiny industrial scene, top of the heap is definately VIRUS-23. Check them out if you can. Bill books for the Urban Jungle in New Haven, and Nightbreed in Norwalk. Submit tapes for booking consideration at 10 Southwind Dr., Norwalk, CT 06854.

From the northeastern corner of the state we see the emergence of two promising hardcore bands. From Stafford Springs come IRRESOLUTION, a New York style band who just released their first demo. From Putnam comes MOMENTUM, formerly END RESULT, and before that OUTRAGE. They should have a demo out soon.

Various bits o' news:

The SANITY ASSASSINS should be back in action with their new drummer as you read this.

Out of West Rartford, look for the SIESTA PASTRY MAKERS to bust out soon.

In the "college-rock" genre, look for two bands out of the Middletown area, CATHEDRAL and THE CROSSING. Out of Ledyard, Ct., look for thrash mosh-monsters BA'ATH SPONGE to release their second demo "Reading, Writing, and Pork" very soon.

I'm sure everyone knows 76% UNCERTAIN broke up, and their former drummer now keeps the beat for ONYN.

Ex-members of BARNYARD FRENZY and BAD DREAM HOUSE are seeking a bassist and drummer for a new project, call at (203) 423-9454.

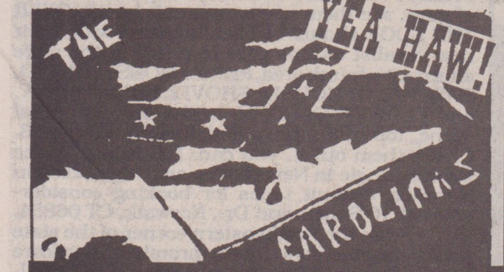
If you get a chance, check out 5NALL AM I, formerly INQUIRE WITHIN. They played a huge show in West Hartford this past August along with SATAN'S JAZZ BAND, THE MISERY, ANOTHER WALL, DISMAY, and FORKLIFT. Frankly, they blew everyone away. They will be at Charlie's Basement December 7 with FORKLIFT, Mi6, and Encounter from New Jersey.

Previously mentioned, SATAN'S JAZZ BAND are Connecticut's newest, strangest band. The guitar sounds like Bad Brains, and the lyrics like the Dead Milkmen. They will make you bust a gut with songs like "Misconceptions of Minoxadil" and "Sacrifice Your Friends to Satan".

Mi 6 have released a 7" on Vandal Children Records. To contact them, reach their drummer Josh at WECS 90.1 Eastern University in Willimantic. He hosts a show for local bands every Friday night at 8PM

That's it for now, if I left you out, and you deserve to be here, I'm sorry. See you next time!

Jay A/. Univ. of Ct/. Lafayette Rm 406/ Storrs,
CT 06269 (203) 427-4451



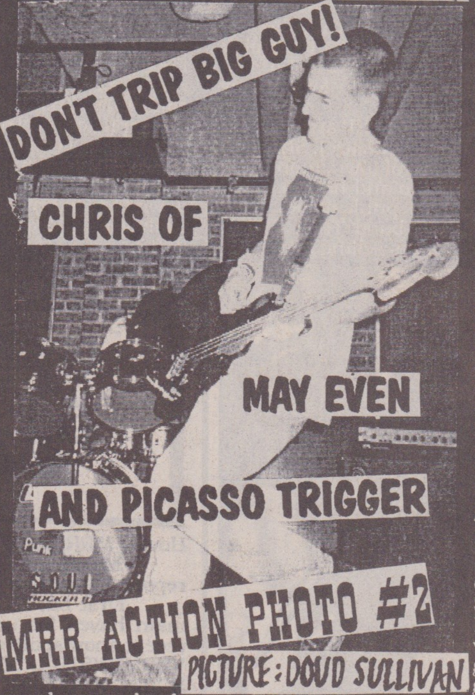
Hello folks, it is I, Brian Walsby, back from the dead. Well, anyway since it's been about a year since the last 'scene report' (& I use the term loosely), I figured it was time for another one. A lot of has been happening around here in the last year, with lots of new bands forming & playing, making it the most productive (musicwise) I've heard, ever seen in this area since I moved here (1986). Hey, don't get me wrong, though, cause this place still pretty much blows. Things are as boring as they've ever been, so that might explain the (over) abundance of bands - music is the obvious calling card for social events & friendship but little else transcends into true friendship. There's a lot of bands & people & stuff, but things do get kind of boring & petty after a while with the gossip & rivalries, but then again, every place is like that & sometimes a ultra-senstive & cool dude like myself desires a bit more. But hey, there's still a bunch of cool bands playing around that deserve some exposure or at least a mention, so I'll put aside my soulsearching & talk about some of these bands, o.k.?

Anyway, 'punk rock' in Raleigh is basically speedmetal, 14 year old babes, DANZIG, hanging out, bumming change, & other cute things of the like. As you might already guess, I couldn't care less, & the bands that cater to that kind of stuff. It's not that I'm offended by it or hate it. I just don't think about it enough to give a shit, so if anyone gets bummed out that I didn't mention whoever, write your own thing next time.

Lately, this area has gotten some sort of reputation as being a real 'hotbed' of activity, probably due to the emergence of Chapel Hill's SUPERCHUNK as a very popular band. They are, in my opinion, a good band but perhaps a wee bit overrated, but hey, they are hard workers, do a lot of touring & stuff, & you can't fault that. They already have a bunch of singles out on their own Merge' Records (which has put out some consistently good stuff & have an LP on Matador Records & a new one out now. If you like 'no-frills garage pop rock' (as my roommate puts it), then SUPERCHUNK might be for you. SUPERCHUNK are Laura-bass, Mac-guitar, Jim-guitar & Chuck-drums.

Raleigh's VANILLA TRAIN WRECK have been around for three years or so & after a lot of playing & a cassette EP & single, and have a brand new full length LP out on local indie Mammoth Records. It's about time. At first listen, V.T.W. might seem sort of run of the mill to some folks, but with further listenings, lots of good qualities stick out. Lots of hefty 'epiclike' songwriting with weird guitar parts that remind me of stuff like TELEVISION & the WIPERS, which is definitely a compliment, Even lead singer Greg's voice sorta sounds reminiscent of Greg Sage. They are more 'adult' orientated then some of the other bands without any hint of 'coolness.' (Thank God) Hopefully their new LP will help spread the word & get them to your town soon. Check them out. VANILLA TRAIN WRECK are: Greg Elkins-vocals, guitar-Ken Bowers-guitar, Greg Eaves-bass & William E. Westell-drums.

ERECTUS MONOTONE from Ralicgh, are well into their second year of existence & have accomplished a lot in that time. ERECTUS fall into the Merge Records empire & have released two singles on the aforementioned single. Both are great & well worth purchasing. Their music can be described as having both pretty & schizo elements, the melody often being trampled, crumpled, & straightened out again by the flailing guitar work. Definitely a guitar oriented band, they have progressed a lot & have added a new rhythmic dimension in the form of newly added ex-LONELY TROJANS & former Chicago resident drummer Mike Meadows. The rest of ERECTUS are Kevin Collins-guitar, Jennifer Walker-bass, & Andrew Freeburn-guitar. They all sing.



PICTURE: DOUD SULLIVAN

POLVO are from Chapel Hill, having seemingly popped out of nowhere early this spring have already released a double 7" which is very good & worth looking for. They've also played out a whole lot & have plans for a new singie that should be out now. I'd say musically they owe a little bit to SONIC YOUTH, with the dual guitars doing similar things & also I hear a little bit of 60s pop kinda stuff. Pretty cool, I think, plus they're all very nice guys, which always helps. Expect good things in the future. POLVO are: Eddie: drums, Steve: bass, Dave: guitar, vocals & Ash: guitar, vocals.

THE BEATLESS are still around & though for me a lot of their material & ideas are hit & miss, I can't deny that what they do is probably the most original of all the bands around here & deserve credit for that. The idea here is 2 guitars 1 bass, vocals & a drum machine & keyboards & samples, (yup, no drummer) & a large degree of 'wacky' humor. They have just released their second cassette entitled *Typical Fear Stimulus* which is a decent representation of where they are at now. One amazing thing about these guys is that even though they are local, they are so completely removed from what everybody else is doing & the crowd that they have just don't seem to ever see any other bands. Interesting. The potential of the BEATLESS is there, but I think they haven't taken it as far as they could. but we'll see what the future brings. The BEATLESS include: Jeff Jung, programming; Skip: vocals; Darren, guitar; Ian: bass, guitar; & Davd Jordan, guitar.

MAY EVEN are a newer band that are mostly based in Raleigh that right now might be in hiatus a bit due to various members in school. They have played out a lot in their year or so of existence. About half of their set is sorta D.C. tinged melodic stuff that doesn't do too much for me but the other half is heavier more crunching punk rock that I dig tons. Their shows can be anything from feedback drenched noise fests to complete sloppiness, but the energy level is usually always there & usually a good time is had by all. No demo yet. but stay tuned. MAY EVEN are: Chris Plankers: vocals, Sean Livingston: 'crunchy guitar,' Mike: drums & Chris Jones: bass.

JARVIS are another new band to the area who've played out fairly often & have recorded a great 4-track demo. Their sound is along the same lines as maybe SLINT or BITCH MAGNET with quiet dissonant guitar parts played under soft-spoken commentary with a loud cluttered eruption or two thrown in for good measure. Though live they do tend to be a bit monotonous, their demo is really good & the potential is there. JARVIS are: Steve: drums, Derek: bass, vocals, Chris: guitar, vocals & Kurt: guitar.

Another new group I'd like to mention is GARBAGEMAN, who are a new band featuring mostly veterans of other bands from around here in the last 4 years or so. They've been round for maybe 3 months now & are definitely a reaction against the current musical climate. Basically, GARBAGEMAN play really noisy & sloppy punk rock 'in your face' stuff that sort of reminds me of some of the bands that you'd find on the Amphetamine Reptile label. They've already planned to do some recording & maybe a single. GARBAGEMAN are: Sam Mauney: drums, Mike Carden: bass, vocals, Justin Grey: guitar & Scott Williams: guitar.

CORROSION OF CONFORMITY & CONFESSOR are probably the only two 'rock- or 'metal' bands around here that I'll mention, due to the fact that they are the best at what they do around here in a sea of generic '10 years too late' bullshit so prevalent in this area. Anyway, C.O.C. 1991 has very little to do with the C.O.C. I'm sure most of you remember from their *Animosity* days five years ago, which is not me ragging on them, just stating the change. Basically, C.O.C. is now very hard rock/heavy metal orientated with no apologies. The now 5 piece lineup look like some folks that walked out of a Black Sabbath *Paranoid* photo session, & their new stuff shows their influences quite well (Deep Purple, Metallica & of course Sabbath). But since I like a lot of their influences, I'm more prone to liking it than other folks, I guess. Not all of it, though, but still. . . New LP out now on Relativity Records tells the story better than I could. CONFESSOR play a completely different type of metallic sound than C.O.C. CONFESSOR's music is almost art-rock, extremely complicated, almost jazz, like heavy metal with no regard for conventional song structure, or songs, for that matter. Extremely unconventional & challenging & better than tons of the metal stuff out there. Don always feel in the mood for their stuff (or C.O.C. for that matter) but good nonetheless. New LP (their debut) out soon on Earache Records. Founding member/guitarist Graham recently quit, with roadie Ivan stepping in. The rest of CONFESSOR are: Brian, guitar; Scott, vocals; Steve, drums; & Cary: bass. C.O.C. are: Phil, bass; Pepper, guitar, vocals; Karl, vocals; Reed, drums; & Woodroe, guitar.

Other bands around here worth mentioning are as follows; SPAWN (from Raleigh, former members of JADE), SMALL (from Chapel Hill, formerly CUPCAKE U.K.), CEREBELLUM (from Raleigh, single planned), PICCASO TRIGGER (single out on local indie Jettison Records), SCUPPERNONG (single out on Jettison Records, really cool stuff.), BLUE GREEN GODS (Jettison Records again), ORIFICE (new line-up), SINNER (featuring Lee Johnson of the Block Girls; Wayne Taylor, ex-WWAX bass guy, and Casper, ex-drummer of ERECTUS MONOTONE, kinda Velvet Underground like), VENUS FLYTRAP (from Raleigh, very entertaining) and SHINY BEAST (new project involving ex-WILLARD members and a current ERECTUS member). Also, I should mention Wilmington's BRICKBAT, who are a pretty cool band of nice guys that have a split single with REDBLISS that is pretty cool.

Of course, it just wouldn't be a typical scene report without the obligatory 'bands

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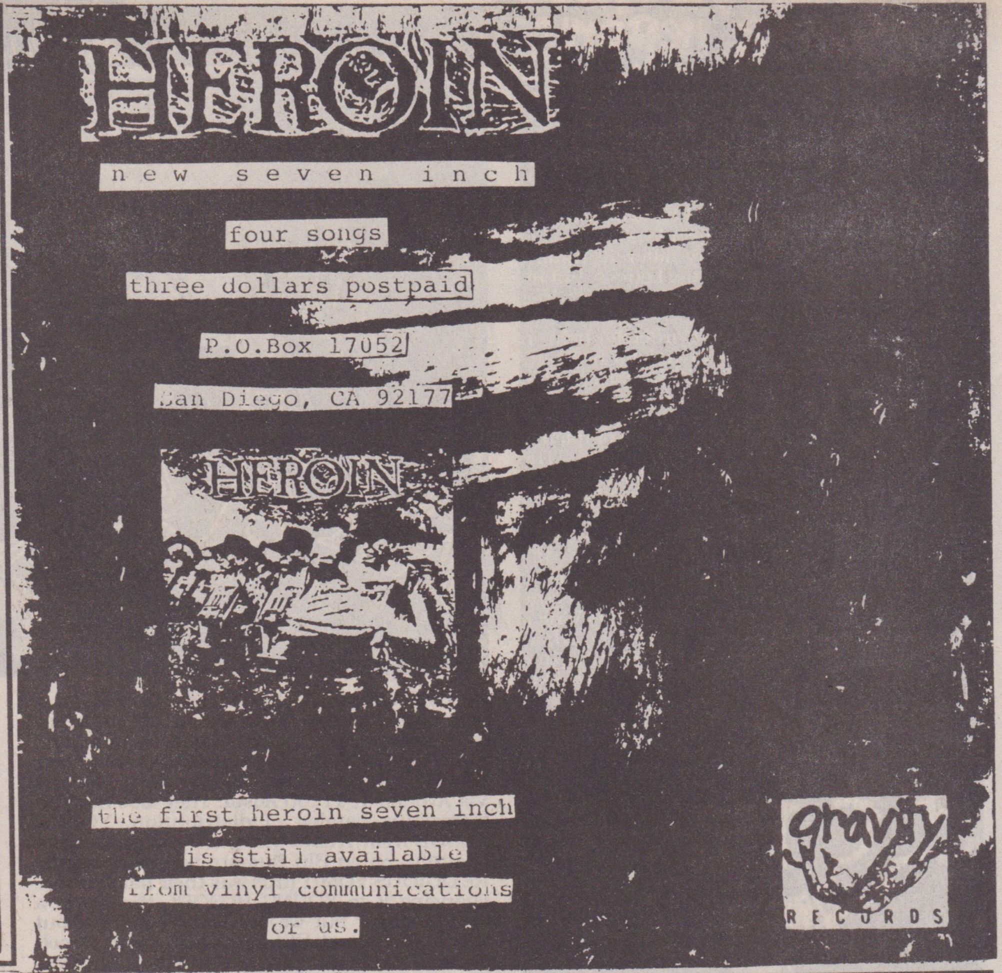

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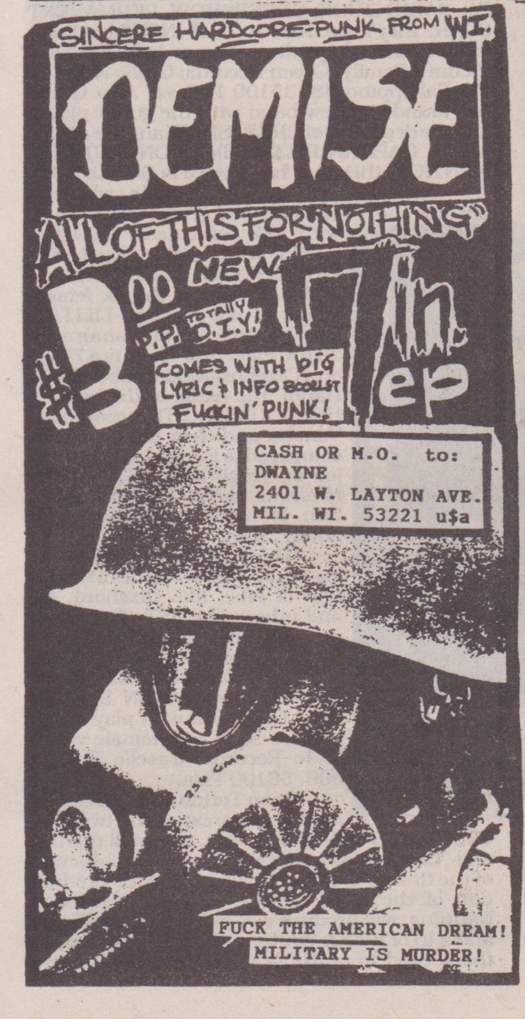

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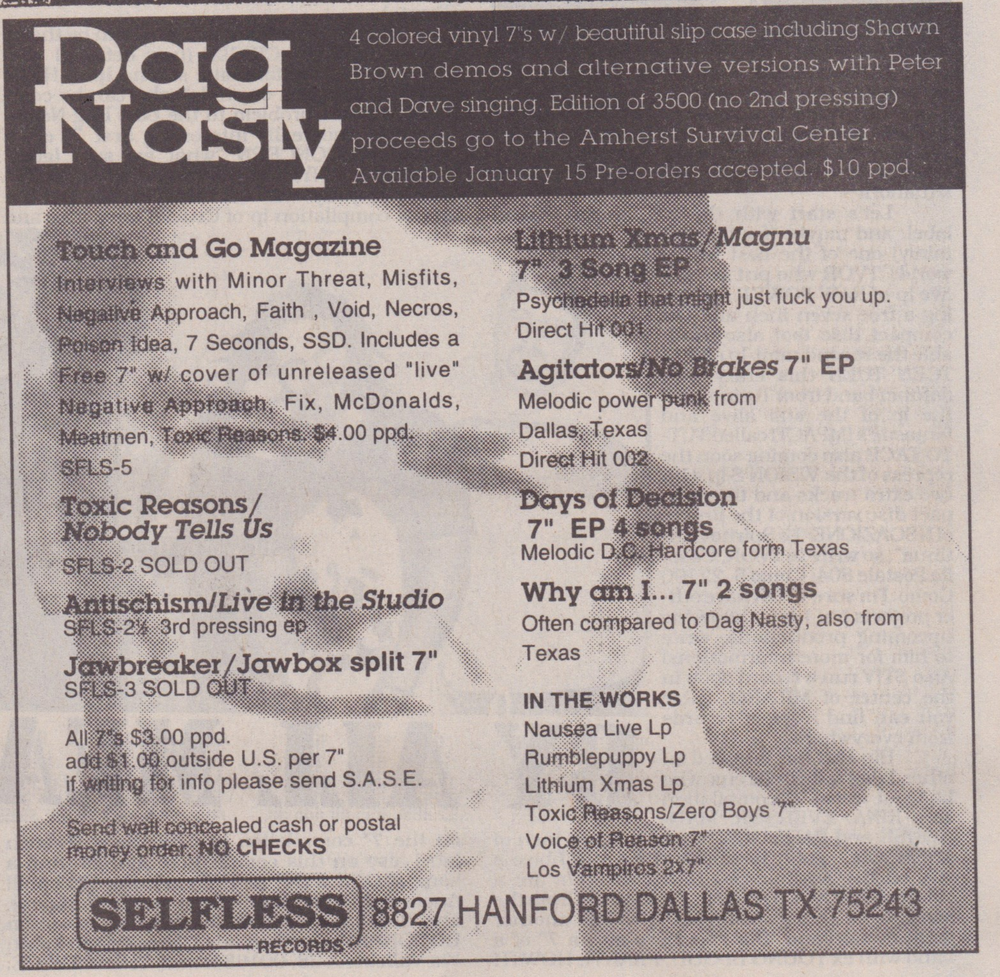

Dag Nasty

4 colored vinyl 7"s w/ beautiful slip case including Shawn Brown demos and alternative versions with Peter and Dave singing. Edition of 3500 (no 2nd pressing) proceeds go to the Amherst Survival Center. Available January 15 Pre-orders accepted. $10 ppd.

Touch and Go Magazine
Interviews with Minor Threat, Misfits, Negative Approach, Faith, Void, Necros, Poison Idea, 7 Seconds, SSD. Includes a Free 7" w/ cover of unreleased "live" Negative Approach, Fix, McDonalds, Meatmen, Toxic Reasons. $4.00 ppd.
SFLS-5

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Why am I... 7" 2 songs
Often compared to Dag Nasty, also from Texas

IN THE WORKS
Nausea Live Lp
Rumblepuppy Lp
Lithium Xmas Lp
Toxic Reasons/Zero Boys 7"
Voice of Reason 7"
Los Vampiros 2x7"

SELFLESS RECORDS 8827 HANFORD DALLAS TX 75243

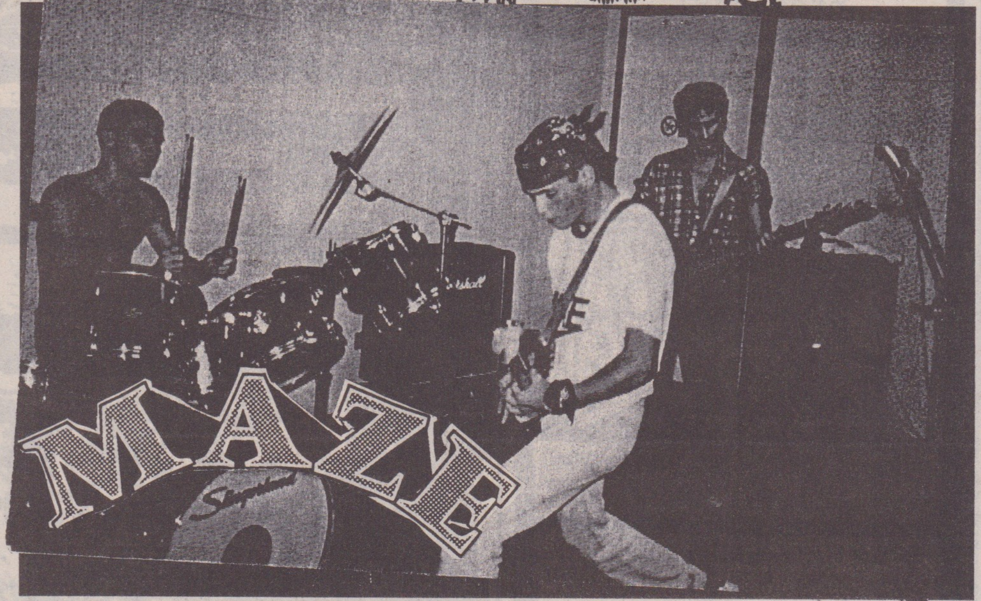
breaking up' section. So, here's the scoop: Ashville's PURE and Raleigh's WILLARD both recently broke up. PURE, who were a great band and had a cool single on Merge, threw in the towel due to the bass player not wanting to do it anymore. Too bad, they were really great. In the case of WILLARD (I drummed for them) it was more of a case of a couple of people not being too happy and just wanting to try different things, and that was that. Kind of lame, I guess, but oh well. No posthumous single. No nothing. Just splits-ville.

Special thanks to Mike Carden for help on the SUPERCHUNK paragraph and for basically writing the ERECTUS and JARVIS paragraphs.

Clubs: the Brewery in Raleigh, once a stable in letting unknown and underground bands get a chance to play, has completely pussed out. Don't even waste your time. The Cats Cradle in Chapel Hill (919)-967-9053 ask for Frank) or the Fallout Shelter (919)-833-2904 ask for Jennifer) are the places to play.

Lastly, I've done another crappy xerox fanzine, the second issue of *Please Wake Me*, which contains all local stuff like Art Deco, Justin Gray (GARBAGEMAN, Willard), Erectus, Monotone, May Even and Vanilla Train Wreck interviews as well as the usual comics and other stuff. Only 1 dollar thru the mail. Please help me get rid of them. Thanks, and write if you'd like. Please send a SASE if you can. Take care.

Brian Walsby/ 210 Park Ave #C/ Raleigh, NC 27607



ITALY

Hi there,finally some news about the Italian scene!

This is our first scene report, but sorry we can't tell you something about the social-politic situation in Italy because we don't live in this country, but we'll try our best for the musical situation!

Let's start with the well-known Italian label, and maybe (for me certainly) one of the best in the world: TVOR who put out the live lp of RAW POWER including a free seven inch and the compact disc too! also available the second mini-lp of IFIX TCEN TCEN this crazy now defunct band from Torino, and the lp of the still alive and fantastic's IMPACT! called TUTTO TACE also coming soon the repress of the VISION'S lp with two extra tracks and the compact disc version of the first lp of NEGAZIONE "Lo Spirito Continua", so write to TVOR, Casella Postale 804, Como 5, 22100 Como. I'm sure TVOR have other projects but I don't know his upcoming productions, write to him for more informations! Also STIV run a record shop in the center of MILANO, there you can find a lot of records from everywhere.

Blu Bus has founded another label called Circus who had put out a 7" compilation with KINA, EVERSOR, MADHOUSE and PAUL CHAIN, and a seven inch of EVERSOR a great metal band from Gabbice a city on the Adriatic Sea, other projects are a seven inch of ACCIDIA from Ferrara and from the same town, an lp from MADHOUSE another great metal band. Blu Bus have also a 7" of a band with ex YOUNG BLOOD, FRANTI, HOWTH CASTLE called LA BANDA DI TIROFISSO, a split seven inch with KINA and ACT from Taranto. Also a live lp of Deity Guns, a French band from LYON. And finaly a tape of KINA from their last 90' European tour. Blu Bus, Sergio Milani, Via Avondo 1, 11100 Aosta. They also have an interesting catalog of distribution. YOUNG BLOOD from Trento who put out 3 years ago a beautiful ep on Blu Bus are now reformed as RELIGIOUS VOMIT (this was their name before changing it to YOUNG BLOOD), they have a female singer but we don't know more about them, so contact Blu Bus or Michelle Piccolrovazzi, Via Monte Grappa 3, 38068 Rovereto (Trento).

Brerak Even Point is a label run by the ex drumer of HIGH CIRCLE (now defunct) who have put out the fantastic second lp of HIGH CIRCLE" shadows on walls" who can be compared without problem to the best Dag Nasty, the great and really interesting first 7" ep of GROWING CONCERN "what we say" (great posicore a la NY) and the seven inch of THINK TWICE "loyalty" who are straight edge and are on the compilation lp of Crucial Response and on the 7" compilation of Crab Song (French label-also on this compilation you can find a song of ONE STEP AHEAD; not the US band! Another great straight-edge band from Roma), also they'll have a 7" and maybe an lp out on BODONSKI a German label. Break Even Point, Via Vallebona 28, 00168 Roma. THINK TWICE: Gianluca Tricarico, Viale Giorgione 46, 36100 Vicenza. GROWING CONCERN: Gianni Pantaloni, Via C. Ferrata 23, 00165 Roma.

BY ALL MEANS

Helter Skelter is a record shop from Roma (they are the distributor of Break Even Point) and they also have a label; till today they produced: Bags 7", ELECTRIC MANCHAKOU, OVERLORD (this band play rock-punk) and HEAD SPRING; with the drummer of HIGH CIRCLE) they are a cross between Sonic Youth and Mudhoney. Helter Skelter: Piazza Della Province 8, 00185 Roma. There's a new label called Green Records who put out a seven inch compilation with ONE STEP AHEAD, GROWING CONCERN, CAPITAN PIZZA, RABID DUCK, CREEPSHOW, PERMANENT SCAR, they'll produce a 7" of INZIRLI a band from Udine; they play a cross between DC/ Victim's Family. Green Records: Giulio Repetto, Via Falloppiuo 38, 35100 Padova. Also Giulio has founded a new band with the guitar player and the drummer of CREEPSHOW and the drummer of CAPITAN PIZZA called CONCRETE DIMENTION, they play hardcore a la Sick Of It All.

Another label is Face Records, who had put out the 7" of TIME PILLS who plays punk with folk influences, PEDAGO PARTY with female vocal, EFFERVESCENT ELEPHANTS 7" and a 12" ep of the ex female singer of not moving, LILLITH. Face Records, Via Sopramuro 48, 29100 Piacenza. There is a 7" out on a Czechoslovakian label (Black Hand), the name of the band is HOLY GUNS INC. They come from Venezia and their music can be compared to Big Black, good first job on vinyl! HOLY GUNS INC: Massimo Sartor, Via U Libera 7, San Dona'di Piave (Venezia) 30027, Italy.

Wide from Pisa is still working really hard with the distribution of label like Dischord, AT and others like SST. They have put out the lp of GRONGE from Roma who play experimental with a lot of interesting influences, and the lp of PAGAN EASTER from La Spezia who play Sonic Youth's style with female vocal. Wide Records, Casella Postale 309, 56100 Pisa.

From Torino, Mister X label, after the repress of the two lp of WRETCHED "Libero di vivere, Libero di morire" and "La tua Morte non Sspetta" the production of the first lp of INFEZIONE and the co-production of the lp of PANICO with Blu Bus and Nautilus, will produce a 7" of Biafra from Torino and a lp of WAKA WAKA and they'll also release the second lp of INFEZIONE in co-production.

scene reports

Spirit of Youth

HIDE OUT

Mister X, Decanale Casella Postale 144, 10064 Pinerolo.

Point Zero is a label near Milano who had produced the 7" of LA CHOIX and the great first lp of ATROX and the lp of LA CHOIX write to Point Zero, Stefano Faini, Via San d'Acquisto 59, 20049 Concorezzo (Milano).

Multimedia Attack have finished their activities after more than ten years in producing, distributing records, they were the biggest Italian hc (not only hc!) label with more than 80 productions! Real Deal from Milano and Switzerland with two ex member of CRASH BOX have their first lp on Far Out. They play powerful hc like Cro-Mags/Negative Approach.

Let's start speaking of our own label called Inaudito Dischi. We have 5 seven inches out; the first one is NO WAY "The Strength of Reason" from Torino is sold out and it will be remixed (the sound quality was a disaster!) and repressed, after we have the PERMANENT SCAR side by side (we can't walk) who play hardcore in a positive and personal vein (especially the lyrics) now they added a second very young guitarist, their sound is incredible; mature very tight and strong. The others are the 7" of MAZE who play hardcore at it's best, we can described them like a cross of first RAW POWER-NEGAZIONE (first lp, not their last stuffs; ok!!!), HIDE OUT who play melodic and strong posicore and finally CREEPSHOW with their emo-rockish sound. Coming soon are the 7" of a straight-edge band from Italy too and maybe another one! (also straight-edge!) and the second seven inch of HIDE OUT. We also have a large catalog of distribution at real low prices! And now here the news about news and upcoming bands: MISFATTO are a five piece who had put out 2 demos. They play a cross of melodic hc punk a la Bad Religion and a bit of metal. For contact them write to Gianluca Morelli, Via Milani 11, 29010 Gragnano Trebbiense Piacenza.

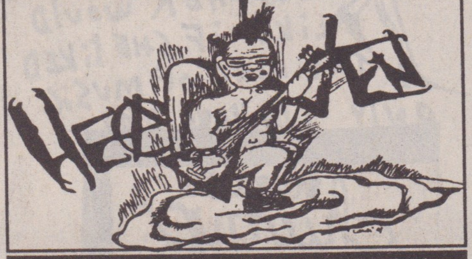
CAPTAIN PIZZA come from Padova with the singer of CREEPSHOW (who also run Green Records with friends!) They play hardcore in "a positive way"! Write to Giulio for contact them. POINT OF VIEW is a new band with 2 guitar players and the first singer of PERMANENT SCAR, they play strong melodic hardcore, a cross between Verbal Assault, Chemical People, Dag Nasty and first Jingo De Lunch, they'll have a 7" out on Inaudito Dischi. POINT OF VIEW, Andrea Valentini, Via Don Giovine 56, 15100 Alessandria. Another great band is BY ALL MEANS who play a real interesting and strong straight edge but not with the well-known stupid lyrics they describe their lyrics as realistics! they'll maybe have a 7" out!, contact them at this adress: Stefano Bertelli, Via Togliatti 31, 46029 Suzzara (Mantova). DERTOD will have a 7", they play a powerful Black Flag style with only two menbers (guitar and voice with the adition of an electronic drum. DER TOD: Balbo Fausto, Via Borghetto 41, 12075 Garessio (Cuneo). KHALMO come from Blozano. They play powerful hardcore with a metal/thrash edge, they have a demo out. KHALMO: Fabrizio Faini, Via Palermo 70, 39100 Bolzano. VIUS is a band from Aulla They play punk/HC. You could get their live demowriting to Gianluca Bernardi, Piazza Roma 54011 Aulla (Massa). CONTRASTO from Liguria play hardcore with jazz/funk touch mixed with DC style/Victim's Family influences, soon they'll probably have an lp on Mister X or Edizione Storie Tese. CONTRASTO: Giuliano Rossi, Via Ulivi 9, 18014 Ospedaletti (Imperia). Speaking of Edizione Storie Tese, you can get their 3 first production: CRIME GANG BANG 7", a great compilation lp with CRIME GANG BANG, JESUS WENT TO JERUSALEM (now DER TOD), ULCERA VI COLGA, 102 TRUFFE and the good ep of ULCERA VI COLGA and we can be sure to see others great stuff out soon!; Edizione Storie Tese CP 113, 17031 Albenga (Savona).

INSIDIA is a band who come from Cagliari (Sardegna-one of the two Italian isles with Sicily); they play hardcore with really good musicianship and Italian singing with strong personal lyrics with social/political bases. We can describe their music like a cross between first DOA-PEGGIO PUNX. Write to them they are great people too!: Davide Ragazzi, Via San Gillia 9, 09100 Cagliari. Speaking of PEGGIO PUNX they change their name now they are PEGGIO only and they play "fusion" like Living Colour. Maybe they'll have a record out soon!

CREEPSHOW write to the Green's address, HIDE OUT, Marco Deplano, Via Virgillio 2, 22100 Como. The drummer and the singer of HIDE OUT have found their own label so write to them for more information about their upcoming seven inch!!!, MAZE: Claudio Gilardetti, Via Lario 12, 20054 Nova Milanese, Milano. PERMANENT SCAR: Fulvio Dogliotti, Via Cornaglia 9, 15100 Alessandria. For the zine side there is a lot of good new fanzines but you can get more information writing to: Piero Majocchi, Via Franchi Maggi 21, 27100 Pavia. You can also get his first antimilitarist tape compilation called *Rifiuto* with great bands such as IMPACT, MADHOUSE, FALL OUT, MAZE, KINA, MISFATTO, PERMANENT SCAR.

Inaudito Dischi, Av. Parmentier 72, 75011, Paris, France.

PS Send one IRC for receiving our catalog of distribution and news. ciao, take care, Arnaud and Lorenzo. Please Nemesis, you owe us $20 in records, and I've waited since September '90!



Greetings from the underground above the sky. This is my first scene report from up here. I decided to do it when I realized that all you poor earthbound punx are very pessimistic and think you have nothing to look forward to. Well think again! We've got a really great scene going on up here, and when your time comes then you can see for yourself. Until then, however, you'll have to just take it from me.

I'll start at the beginning. Fifteen years ago, heaven was a pretty boring place. I mean, it was fun and everything, but after a few thousand times around Cloud 9 the whole mall-mentality of the people really started getting to me. I mean, once people get into heaven they cop this attitude that they can be assholes and it's OK. Not to mention the fact that it's the same thing, century after century. So anyway, in 1978 (Earth year) a punk from London named Mort Smith got hit by a car on his way home from a CRASS show. He was bored as fuck, as were the rest of us, so he started a band with a bunch of WWI soldiers called the FASHION SHEEP. Of course, the thing caught on, and before you know it, we had our own little scene. Cloud 9 sucked, so we decided to squat Cloud 5 and call it our own. The angels haven't tried to evict us yet!

Anyway, there's a plethora of cool bands. The big headlining band right now is the PISS ARTISTS, a band that Wolfgang A. Mozart and L. von Beethoven formed after being inspired by Mort's music. They do really cool semi-melodic punk without being too poppy—great stuff. Another big name is the DEAD KENNEDYS. This is not, of course, the same band that Jello Biafra and pals had going a few years back, but rather some actual members of the Kennedy family who have deserted the clan to start a hardcore band. John F., no longer having a political career to worry about, got a mohawk and some boots, but kept his bullet hole—he says it makes him look more punk! AARDVARK is a band that Napoleon Bonaparte started. Cleopatra plays guitar, and Marie Antoinette plays drums. They really rock.

Sid and Nancy are back together again. She forgave him.

It seems like just about everyone does a 'zine, and since you can use copiers and printing presses for free, all zines are free. Jesus does one called DEVOUR THE SUN that just is sort of an umbrella for the whole scene...sort of like MRR and Factsheet 5 rolled into one. A bunch of people who died at Nagasaki have written about what it was like to see the bomb go off...they talk about this as well as music in their monthly rag PIDDLY WANK. ANGELCORE is a zine that I do with a couple of Native Americans who died at Wounded Knee, we function as sort of a networking zine for punks as well as reviewing live shows, etc. The last zine I'll mention is FESTER, which is a sort of a guide to not being bored (like Cometbus, Nozzlehead, Pulp, etc.) which is put out irregularly by Mark Twain (a big scenster who also does a label, Norkwilber Records).

Well, that's about all I've got room for. Just remember folx: YOU WILL BE MOVING HERE EVENTUALLY, SO THERE' S NO HURRY. But when you do arrive you'll ,certainly get in (St. Peter is punker than fuck and always lets punx in), and I know you'll love it. There are even punks from other planets!

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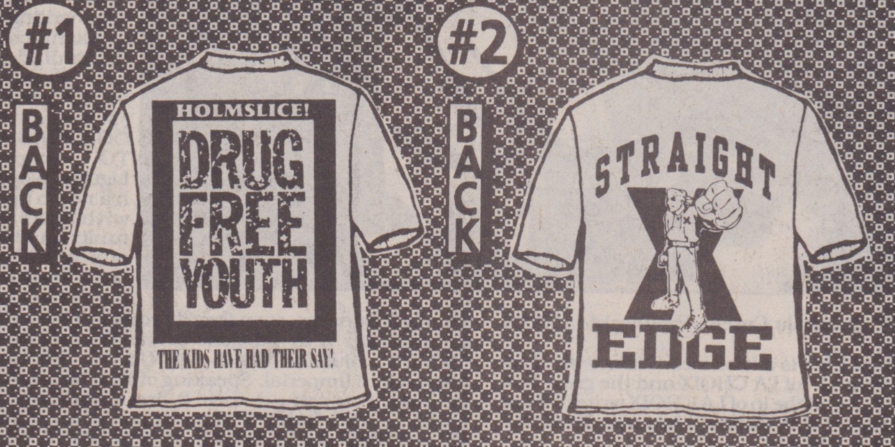

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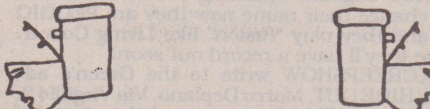

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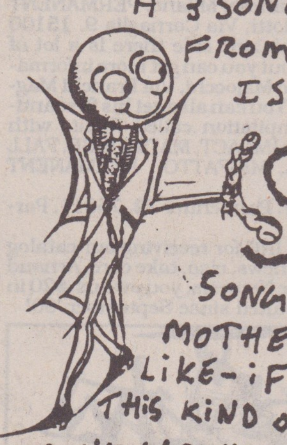

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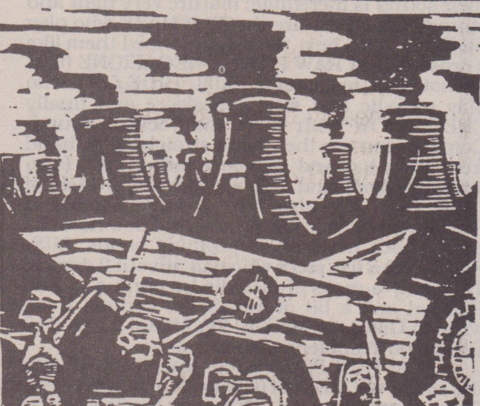

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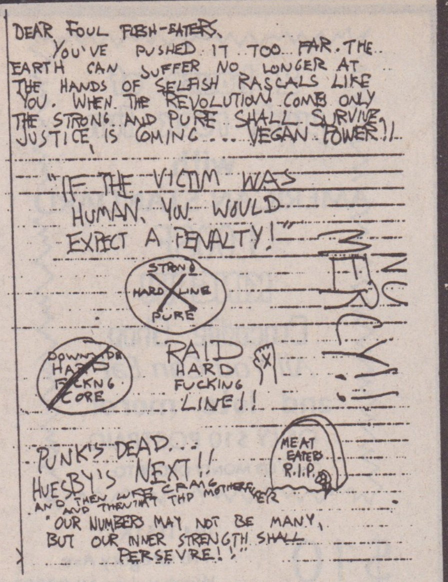
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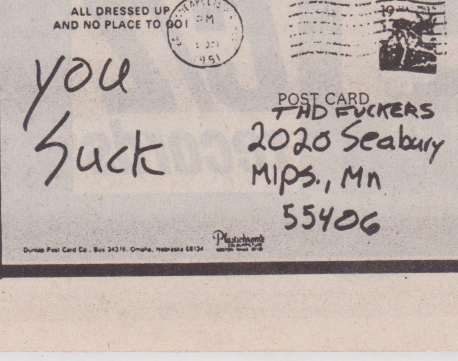
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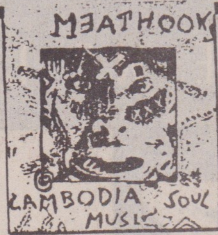

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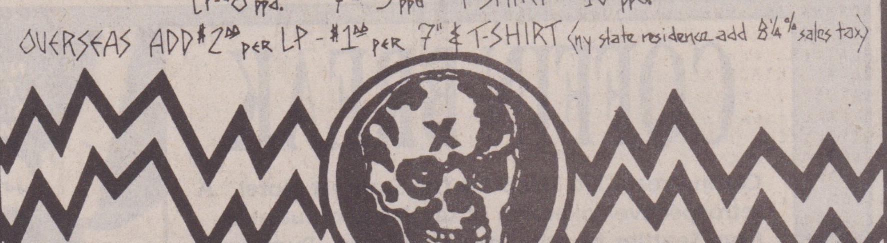

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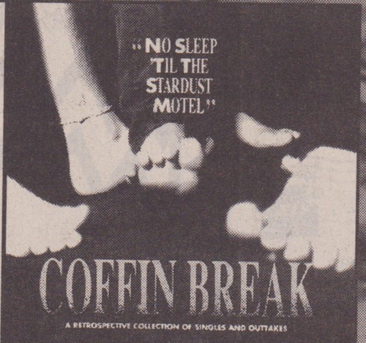
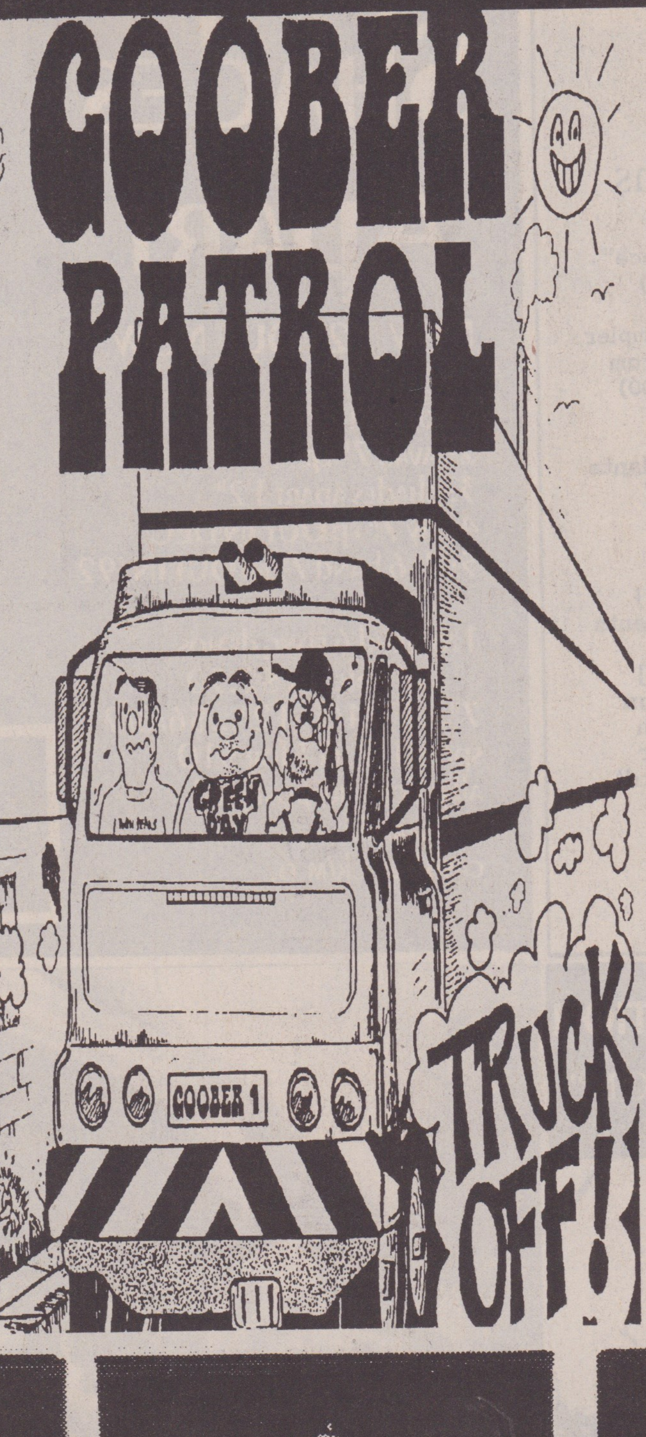


KENNY 91'

GOOBER PATROL



Three years, three bloody years this band's been together and what have they got to show for it ?!?! Well, there were those two early demo tapes: "My Mom Won't Like This" and "Who Gives A Damn ?". They sold about 400 copies of each, but you can't get those tapes anymore. Then there was that split single with Vehicle Derek. Mind you, there were only 1000 copies pressed and they are pretty hard to come by these days. Just recently they did release the debut album. It contains ten tracks and is in stunning black vinyl. "Truck Off" by Goober Patrol is being called, in some quarters, the best UK/HC album release for three years.

Goober Patrol have been asked many times about their strange, yet original name. Unaware at the time that a 'goober' was some kind of American peanut, the name came from a Swiss cheese salesman who had trouble pronouncing the name of a local town. What is known is that peanuts were at no time mentioned during the conversation.

So what's in this 'Goober Patrol', then ?

Three people, actually. Two brothers: Simon (the eldest) and Stuart. Simon's the guitarist, the vocalist, and the one with the ridiculous sideburns Stuart, or 'Gutsy' as he's known to his closest friends due to his rather plump yet cuddly figure, takes to playing the drums like a french fry to the deep fat frier. So talented, is this lad, that he also shares the vocals. The third member of the band is Ian. A shady past which includes a stench band, wellington boots, and "The Burp Song" haunts this young (I use that word loosely) bassist. Forever seen wearing a Raiders cap, the lad's other talents include driving the band round the bend.... up the highstreet, down the motorway.... everywhere, usually.

OK!, so what influences these guys ?

Inevitably, most of the musical influences come from American bands. With the likes of Samiam, Green Day, Doughboys, ALL and Government Issue mixed in with a heap of Goobertronics, it makes for quite a pleasant sound.

The lyrics are mostly penned by Simon, and are written on a personal level, which basically means that no bugger can fully understand the heartache that went into writing them. The tears, the memories, the spilt coffee...Gee, it hurts, I can tell you.

Pretty interesting so far, I'd say. But who are these guys? Who are their heroes? And why do they make John Candy look like a member of the Chippendales? (Yes, We get them here, too! All the things us Brits have done for America, and what do we get in return?!... The bloody Chippendales!!)

The guys' friendship goes right back to their High School days. Fortunately for the brothers, they lost contact with Ian after they all left school. Fortunate, in that they were saved the embarrassment of watching their future bassist swan around in a wellyboot-wearing stench band.

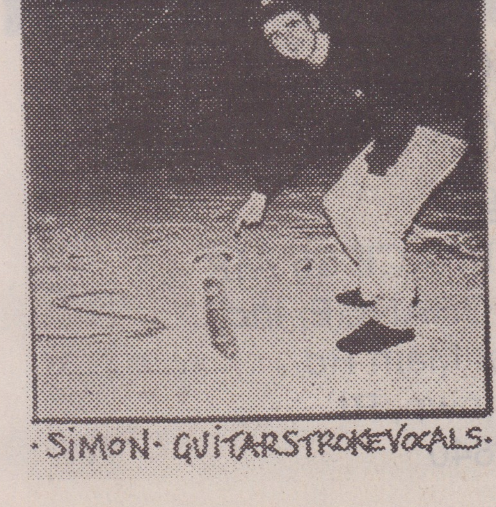
A chance meeting, four years ago, has resulted in this band: a source of fun and enjoyment; occasionally breaking new ground, but more often than not, breaking wind.

Their heroes? Well, the guy they most look up to is Norm Peterson (from the "Cheers" series). The Lifestyle he leads is what the Goobers are aiming for. W G Snuffy Walden may not be a name that's familiar to a lot of you, but to the Goobers it means a lot. "A musical genius" is how Simon once described him, and he's not far wrong, is our Simon. Madly in love with Roseanne Barr, many would say the Goobers are as loopy as Dan Quayle, but this transatlantic love affair has been there for some time. Loopy, they may be, but Dan Quayle they are not.

Well, there you have it: Goober Patrol. I think you'll agree with me when I say that without a doubt, they are the most exciting new band since The Monkees. Goodnight, America... Wherever you are.

Goober Patrol, 49 Exmouth Road, Gt Yarmouth, Norfolk, NR30 3DP, UK

The album "Truck Off" by Goober Patrol is available from: Boss Tuneage Records, "Aston Firs", Halton Fenside, Nr Spilsby, Lincs, PE23 5BD, England - £3.50 (UK), $10 (rest of world) inc post & pack.



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FREAK BEANS

FREAK BEANS is Scott Carter-vocals, Alvin Tucker-guitar, Tom Stehr-bass and Greg Shook-drums. This interview was conducted after a practice one night in the spring, no one really remembers when. The questions were asked by Tonie Joy, Vermin Scum Records/ex-Moss Icon. FREAK BEANS toured around the east coast and slightly into the mid-west during the summer and hope to more extensively this coming winter/spring. A six song cassette & new four song 7" are availible from Vermin Scum Records/ 76 Summerfield Dr/ Annapolis, MD 21403.

MRR: What keeps you making music?

Alvin: It's the best medium for dealing with rage, really. Plus playing live is one of the most intense things you can do.

Scott: It's the best way I've found to express the things that I feel. The type of music we play follows along with many of the "do-it-yourself" beliefs that I have. The playing music part is just one thing, along with many others...

MRR: The "doing-it-yourself"...

Scott: Yes, that's the most important thing, talking on the phone, getting gigs, just communicating with people. It's another way of expressing myself. Whatever portion of organization I have in myself, that's how I use it, through the band, putting on shows. It keeps me feeling productive. The lyric writing helps me to get my thoughts, beliefs together, putting it on paper. It's my way of looking at how I feel about things, a way of communicating with myself. A little written down voyage of everyday things that I think are fucked-up, things that are great. The lyrics are my expression. The live performance is an expression of the frustration I feel...we aren't going to do choreography, but I think the movement just comes along with the energy in the music.

MRR: When I watch the rhythm section Tom, I see you get entranced and just jam out, you're in tune with the music you're making. Have you thought about that? Is it a completely unconscious thing?

Tom: Yeah, I don't know. I can just feel it, and I don't want to say 'soul', but. it's 'tribal' in a way. . .

MRR: There's definitely a heavy backbone to the band.

DESERT STORM
Coca-Cola

Tom: Well, with the movement, I don't plan on that either. It's just spontaneous.

Greg: I don' t really think I show too much emotion when I play, it's pretty awful. I'm into it, sometimes it just doesn't show.

MRR: Tom, how did you come about playing the bass the way you do?

Tom: It just came out that way. I found that slap or funk, was the most interesting to play. There's more feeling there than in the straight ahead playing.

MRR: Your guitar playing often sounds like a Harley speeding down the street, farting even. It's a distinct sound.

Alvin: I never wanted it to sound pretty.

MRR: So it just sounds the way it comes out? Is that the way you feel?

Alvin: A lot of the time, yeah. I do try to play as ugly and sick as possible most of the time. It sucks and I don't want it to come off any better than what it is. Honesty. I never aspired to be some kind of pretentious guitar wonder, so I just play loud and ugly. If it sounds 'Heavy Metal' ever, though I hate that shit, than it does. I listen to a lot of Bob Dylar.

MRR: Do you think the sound that each of you has is a less-conscious thing?

Scott: It's not a completely conscious sound.

MRR: What do you think about the people you've played to so far?

Greg: I think alot of them are going to be alright. Some are idiots just like anywhere.

Alvin: It's the most real thing happening in Annapolis. We play with bands like Tribal Voice, Pee Tanks, Azazello's Cream. I'm not saying our 'scene' is the best, but it is the most honest. The people who play or come to shows believe in it. You can't go to JJ's or Middleton's (over 21 bars), watch a band, playing covers to a bunch of drunken Yuppies and feel they really believe in it. Or maybe they actually do...which is even sadder.

MRR: Do you think it's inevitable that people' attitudes get old and lame?

Alvin: No. I think it comes to a point where you can make things easier on yourself and follow the beaten trail, or have the courage to do the hard thing and set off into the woods. It sounds like a cheezy 'Star Wars' plot, but you can go to college, study the 'correct' things and become one of the users instead of one of the used. If you're white, middle-class & obedient, you can resist, but it' s much easier just to become part of the sick, corrupt society. I hate it. I'd rather just live in the gutter and be happy.

DESERT STORM
DESERT STORM

MRR: People don't pursue real, true freedom?

Alvin: It's hard. In this country it's set up so that you are steered/manipulated into doing what's best for the economy of America--even if it's fight a war--not what's best for you as a learning, growing individual.

(Talk goes on to what's expected of one as an 'adult')

Scott: I want to stay doing what I want to do, not what's expected of me at 20 years old.

Alvin: And if you were to go to your five year high school reunion, people would say "Oh, you're still trying to live like you're a carefree teenager". Making an assumption that it's a bad thing. They wouldn't understand that you were just living your life the way you want and the way that feels comfortable and simple. It's like "Yeah, I'm carefree, why not? Why the fuck aren't you?"

(Talk moves on to wage slavery, freedom, lack of it)

Greg: I'd love to get to that point where I don't have to do anything else but play in a band to keep alive.

Alvin: I think I'd rather have a part-time job to keep the band as more of a release thing than a 'have to'. Or I'd start to take it for granted. I have to have the shit to realize the good.

MRR: Let's talk politics; really fuck this interview up.

Alvin: Start with Greg! Where's Tom? Get in here and talk politics!

(Confusing talk about individual and other change, the need for personal strength and individual change. It's agreed upon that FREAK BEANS music can motivate people. The question is asked: "Do you guys want to change the world?" Alvin answers: "We're never going to change the world. It's a waste of time." Further discussion involves 'The Monkees'. 'The Stooges are The Monkees from hell" says Alvin).

HAMMERBOX

By Justin Tiempo

From time to time, while swimming through the vast ocean that is "music" today, you come across a band that grabs you by the hair, pulls you out of the water, drags you across the beach, dusts you off, fucks your brains out, and throws you back in again. A band whose hooks are so sharp, with lures so tempting, that NOT getting snared is a virtual impossibility. Who is this figurative Charles Atlas roaming a music world teeming with 98 lb weaklings? In a name, Hammerbox.

If you're one of the few hapless souls who've neither seen Hammerbox live, nor heard their self-titled debut EP on Seattle's CZ Records, you've yet to experience their broad conglomeration of styles and talents, ranging from the wailing, distorted guitar work of Harris Thurmond to the powerfully heartfelt and haunting vocals of Carrie Akre. From the heavy, creative bass stylings of James Atkins, to the rock solid drumming of Dave Bosch. Call their music "alternative" and you're rebuked by the smooth, smokey jazz feel of "Under The Moon"; accuse them of possessing "pop sensibilities" and you're confronted by the thrashy, abrasive, hard-rocking "Ask Why." They're a band that defies both gravity and definition: just try to pin them down. I did.

MRR: Before this interview I asked everyone who I knew had heard you what they thought your band was like. I got everything and more, including rock, art rock, jazz, blues,metal, hardcore, r&b, even cowpunk. Do y'all disagree with any of those, and who brings which elements to your total sound?

Carrie: I don't disagree with any of it. You're country (Dave), you're metal (James).

Dave: Well, cowpunk doesn't have anything to do with it. We're thrash (Dave and James).

Harris: Nobody's blues.

Carrie: No, I'm blues.

Harris: O.K., Carrie's blues-A Husky Blues Wailer (laughter).

Carrie: And gospel.

Harris: What does that leave for me?

James: He's jazzy and...a guitar hero!

MRR: What about alternative?

Harris: No.

MRR: Art rock; is that offensive?

Dave: Yeah, art rock is bad.

Carrie: He's progressive. Is progressive bad?

Harris: Progressive is fine.

Dave: As a matter of fact, all of that's bad. It's completely unique.

MRR: All through your promotional material the word "pop" keeps coming up. Do you consider yourselves pop?

Carrie: Sometimes, but not only that.

MRR: Maybe we should define "pop" first; how about "accessible?"

James: Yeah,hopefully.

Dave: But still, not contrived or calculated or cheesey.

Carrie: Yeah, I always think "pop" connotates creating something to sell.

Harris: Shit, pop could just be good songwriting as far as I'm concerned.

Dave: Yeah, back in the '60's people didn't look at pop the way they do now. The '70's and '80's kinda drove it into the ground and made it something that everybody hated. I mean, back when Motown was putting out the pop hits, those songs were great.

MRR: Your band incorporates such a diversity of styles, how do you keep such a strong identity?

Harris: Our influences are there, but we're doing our own songwriting, so people might hear something they recognize in it, but I think our personalities and how they mesh together are stronger than the influences.

Dave: I also think the limitations of our playing define us almost as much as our abilities. If we were all incredible session players that could play any type of music, I think we'd lose our identity. We're bad, and that makes us good! (laughter).

Good? In the immortal words of Tony the Tiger, "They're grrreeeaaat!" A sound this fresh hasn't been heard around these parts in quite some time, if ever. O.K., O.K., I admit it-I'm gushing, but if you've seen this group live, you'd gush too. Case in point: Saturday, June 29, the Moore Theatre, Seattle. Hammerbox opens up for The Feelies and fIREHOSE. The set begins abruptly and many concertgoers are left scrambling to find their seats; they shouldn't have wasted their time. Three songs into the shortened "opening act," throngs of attendees are up off their butts, pressing their way toward the stage, grooving to the twisted, hairpin rollercoaster ride that is Hammerbox live. Between songs a fan screams "Carrie, I love you!" and Harris says, "What about me?" Carrie demands that said fan state his adoration for Harris, which he does. Both the crowd and the band have a good chuckle and the set whirls on. Perhaps it's that band unity, that togetherness, that makes Hammerbox special...

MRR: Some people seem so awestruck by Carrie's vocals that they tend to gloss over the various talents possessed by the rest of the band. Do you come across this often?

James: They don't say it to our faces. *(laughter)*

Carrie: Yeah, I don't think it's that way at all. That's not the way it is.

Dave: It's a complete democracy.

James: Live, it's all equal, she's not way up in front, you know. It's just a rock band.

Dave: I think if anyone was out of the band it would completely fall apart. It would no longer be.

Carrie: And I wouldn't want to be up there going "It's my show," because feeling the music that they're creating wrapped around me like a blanket is the best part. It makes me feel complete. That feels right to me.

James: Me, I like playing all-ages shows better. The crowd's better, and also, I can remember when I was young and couldn't go see anything.

Dave: By the time people reach 21 they're so jaded and programmed into how they should act and what they should do.

James: And their friends might be looking at them, you know, they want to look cool.

Carrie: Yeah, God forbid you get excited! *(laughter)*

Harris: But it's gotten better lately. Like our last show actually had some people moving around. For about the first year and a half at any over 21 show we played, you could count on having 200 sets of stationary eyes just looking at you. They were there to "analyze the rock show."

Carrie: And the "scene." (laughter)

Indeed. With the veritable plethora of national and international interest in Seattle's local music scene, sometimes the immense quantity of 'hype' can become tiresome.

MRR: You folks have been doing a lot of interviews lately. What's the one question that makes the hair on the back of your necks stick straight up?

Carrie: "What would you call your music?" "What label would you put on it?"

Harris: Yeah, that blows.

James: "What do you think of the 'Seattle Scene'?"

Harris: "How did you guys get together?" That one gets real boring.

Pics: Mouse

HAMMERBOX

Carrie: Yeah, that story gets more and more boring each time we tell it.

Harris: James and Dave were taking skydiving lessons together in Kansas...(laughter)

Dave: Carrie was shooting on her farm...

James: And along came this hurricane!" *(laughter)*

MRR: To steal a line from Frank Zappa, does humor belong in music?

Dave: Sure.

Carrie: Yes, everywhere. If you take yourself too seriously you can get into trouble.

MRR: Do you agree with that, James?

James: Yeah, but you have to draw the line sometimes. Some bands get tiresome when humor is everything for them.

Dave: And on the flipside of that, there are certain bands that shall remain nameless that could really use some humor in what they're doing. Especially playing live.

James: I think fun is the key word. We'd rather crack funny jokes between songs...

Dave: ...than make funny records.

MRR: Are any of you politically active at all, or are you just ambivalent musicians?

Dave: I don't know. I was just reading about some band saying they write about the social and political issues that are happening around them in the world, and I think that comes out in our songs, but it's there to people to find. We definitely don't like to preach from the stage.

James: We'll talk about things behind the scenes amongst ourselves, or with our friends. I think we're politically aware, more or less (laughter), but at the same time, our songs tend to be about more personal things. Let's face it, if that was our goal, we should be doing something else, not playing music.

Lucky for us, they're concentrating on music.

MRR: The band seems to have a very non-linear approach to songwriting; you don't start at point 'A' and move directly to point 'B'. Take the song "We", for example; it gets a really good groove going, and then breaks into a bridge of all-out noise. Harris, you may have had something to do with that?

Harris: Well, yes. I think the reason for that was pretty much epitomized when we played the song for my dad. He was listening to the record and talking when the "noise" part came in and he goes, "Why did you do that?" Well, it made you pay attention, didn't it? You were ignoring it before.

MRR: So you do things like that to draw attention, or at least interest?

Harris: Yeah, to catch people's attention.

James: It's also fun as shit to do that stuff live! (laughter)

Dave: It would be great if that part of the song was even more disturbing.

MRR: What would you do to make it that way?

Dave: I don't know, put some more disturbing sounds in there (proceeds to demonstrate). It's just fun to do weird breakdowns, I love that. It doesn't matter if it's a slow song or a fast one, keeping the material interesting is priority one for the way we're writing songs right now.

Truly great bands, however talented or diverse, must have some overriding feeling that needs to be expressed, a feeling which can unify diverse ingredients and can make compelling music. Hammerbox does, in spades.

MRR: What's the most important element in the band? What must remain, even if the music changes, for you to be satisfied with what you're doing?

James: Energy.

Harris: Distortion. (laughter) We're just songwriters you know. The songs have to remain strong.

Dave: Energy doesn't mean it has to be fast, just so long as it's moving in some direction.

James: Like the song "Woke Up." It's slow, really slow, but I still think it has energy. As long as the energy's there, it's cool.

Dave: Yeah, some kind of honesty or emotion.

Carrie: If it feels like something you want to do, that's right for you at that moment. If everyone decided it'd be right to do more of a country sound, that would be fine, although I can't imagine us doing that right now.

MRR: What about soul? Do any of you listen to Funkadelic, or maybe something more contemporary?

Harris: I was listening to them on the way here, actually.

Dave: I love it, but that style's harder to incorporate in what we're doing.

Carrie: I don't know. For vocals I don't think it is, 'cause I like that sense of soul in a female singer, like a gospel singer. There's something about a voice, especially a female's voice...when you hear someone just belting it out like that. It's really emotional and powerful. I'd love to be able to capture that and do something personal with it.

MRR: Some people would say you come pretty close to doing that now.

Carrie: I don't know about that. I was in a gospel choir once and I was wimpy compared to the rest of those women. (laughter)

Carrie's attitude towards her abilities might be self-deprecating, but her performances, both live and on record, proudly showcase her emotive range and sheer vocal power. On "Size Of The World" a portion of that gospel background raspily bursts through, while "Ask Why" seems like a demented combination of Siouxsie and Exene-a totally original sound. Nowhere is that originality displayed more impressively than on "Texas Ain't So Bad, Really," courtesy of Carrie's near-Eastern vocalizing.

MRR: Who writes your lyrics?

Carrie: Usually I do. While these guys are working on the music, I'm thinking about what that sound means to me, or what it conjures up.

MRR: Did you write "Texas Ain't So Bad, Really?"

Carrie: Yes.

MRR: What's it about?

Carrie: Stupid men (laughter). The kind of guys who are too chickenshit to be themselves, you know, and the minute that you seem interested they say, "Oh honey, I gotta go," like you're so dumb that you fall for it, when it's usually pretty obvious.

MRR: What were each of you listening to at 14?

James: I was listening to KISS.

Dave: Gimmie a break.

Carrie: 8th grade. Split Enz.

Dave: Led Zeppelin, and a lot of Ska, The Specials, the English Beat.

Harris: I like The Jam and the Talking Heads.

Dave: Some other things too, that we don't want to talk about (laughter).

James: I liked the Sex Pistols a lot back then too. I got into New Wave first, but when I heard Black Flag and the Circle Jerks it was all over.

Harris: I kinda liked Suicidal Tendencies, but I think everybody in high school did, you know.

Carrie: All I wanted was a Pepsi! (laughter).

A Pepsi doesn't even scratch the surface of what this band deserves. A major label deal in the six-figure range seems more appropriate, but at least give them a listen, or better yet, go see 'em live. They'll surely earn your respect.

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For people willing to travel, keep an eye out for info on the 3 day/30 band HC/Punk show in N. Carolina, 1/17-1/19. Call our No. for show updates starting Dec. 20th. (Bands interested in playing should call Stan at: (704) 366-6780 or Brian at: (704) 846-5018

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MRR
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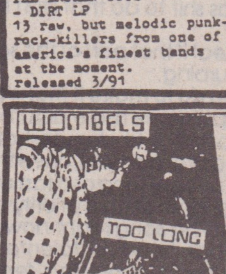

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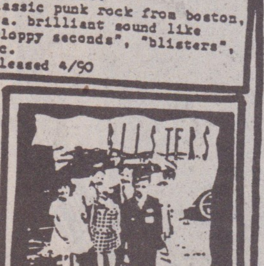

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NEW BANDS.

Bedlam Court

Bedlam Court played their debut gig this June at the Merchants club in their hometown of Oakland, CA. Then and since crowd response has been favorable, to say the least. The band consists of singer-songwriter-guitarist team of Jules (ex-Kwik Way, Twitch, Speed Queens) and David (ex-Kover Band) with Greg (ex-Naked Lady Wrestlers) and drums and Karl on bass.

Since Bedlam Court plays an unusual blend of styles they are hard to catagorize. One person called them Funkabilly, which isn't quite right. Someone else said they were pop-flavored, which also doesn't work, since alot of people relate the term pop to top 40 corporate wimp-rock. (Actually, that's "Pap", not "Pop"). They were turned down by Berkeley's Starry Plough Pub for being too "hardcore".(!?!)

Speaking of hardcore, I've noticed the recent trend of taking words and placing "core" at the end, (eg."homocore") but that wouldn't work either since "kinda-hard-to-pinpoint-core" doesn't really roll off the tongue. Not fitting into a particular scene makes it harder for bands like Bedlam Court to get noticed. Unfortunately, people like to catagorize bands, conveniently stereotyping them, relating them to superficial trends. Trends do not last, but good music does. Maybe not selling out to any poseur youth movement will enable Bedlam Court to focus purely on playing good music, with the freedom to grow.

This reviewer's opinion is that this is one of the best garage bands to come out of the Bay area for years. I like them so much that I took the time to write this article, which is something I normally would never do. A 5 song tape is out now. I recommend it. I also recommend going to any shows you can. The band can be reached at: PO Box 21422/ Oakland, CA 94620-1422/ (510) 428-2679.

-Joshua Drake, Oakland, CA

TWISTED CRY FOR HELP

MRR: Who are you, what do you play, and how old are you?

TCFH: The current line-up of TWISTED CRY FOR HELP is Brad Religion-drums (24), Gary Nation- vocals (23), Chris On A Crutch- bass (21), and Mike Sentence- guitar (20).

MRR: When, why, and how did you get together?

TCFH: TCFH formed in August of 1990 basically because we wanted to play hardcore. Gary and Brad had been goofing around with bands for years (eg. Things Floating In The Toilet) and Mike was tape trading with Gary. Gary found out that Mike played guitar so the three of us started jamming. Chris, a longtime friend of Gary's, bought a bass and joined us a few weeks later. We also had a second guitarist for a few weeks, but that didn't work out.

MRR: How would you describe your sound?

TCFH: It's probably just extremely fast, angry hardcore, but with a rawer, more chaotic edge than is common in this genre. We have also written a few slower, melodic songs in the past, but our newer material seems to be moving in a faster direction.

MRR: What are some of your favorite bands?

Chris: Black Sabbath, Plaid Retina, Concrete Sox. Brad: Boogie Down Productions, Descendents, The Smiths.

Gary: Bad Religion, Sockey, Go!

Mike: Ripcord, Infest, Citizens Arrest .

MRR:What are your musical influences?

TCFH: Japanese Hardcore and early D.C. and Boston thrash.

MRR: What are your lyrics about?

TCFH: Our lyrics are mostly personal, though we do deal with social and political topics. We try not to preach to people or write cliched lyrics.

MRR: What inspires your lyrics?

TCFH: Things that happen to us or things we see around us. Frustration and anger lies at the core of most of our songs. Our lyrics tend to come across as pretty negative but we're not really negative people.

MRR: What are your goals as a band?

TCFH: To play out as much as we can. Sell our record. Try to keep the band in perspective and not fall apart in the face of adversity .

MRR: What do you do outside of the band?

Brad: Go to college, try to find a non-psycho girlfriend, Bake!

Gary: Work, listen to Bad Religion, girlfriend, sleep, run Criminal Records.

Chris: Drink, smoke dope, sleep all day, go to work when he feels like it.

Mike: Go to college, listen to and play music, eat, sleep, have an unbeleivable social life.

MRR: What are some of your favorite artists and writers?

TCFH: Winston Smith, Kurt Vonnegut, H.P. Lovecraft, George Orwell, Albrecht Durer.

MRR: How do you feel about racism, sexism, nationalism, and homophobia?

TCFH: We oppose all of these ways of thinking. However, being middle class white males, we realize that we are guilty of thinking in those ways from time to time. We do try to avoid judging people by such superficial standards as race, sexual preference, etc .

MRR: What are some of your political views?

TCFH: Our views vary, but we are all pretty disgusted with the domestic and foreign policies of the government. The recent rulings by the Supreme Court regarding police powers are very frightening. Every person wearing a yellow ribbon is an accomplice in the murder of 100.000 human beings. Welcome home, killers.

MRR: Do you consider yourselves "punk"?

TCFH: Brad: What's punk?

Gary: I just do what I want to do when I want to do it. Mike: No. I'm Hardcore.

Chris: I don't give a fuck .

MRR: How do you feel about A) drugs,B) str8edge, C) religion?

TCFH: A), B), and C):If you can do these things and not let them control your life, then fine. But, don't push them on others.

MRR: What sort of reaction have you gotten to your music?

TCFH: People that like hardcore seem to like us, while people who don't think we are just noise. Our demo and record have gotten a pretty favorable response so far.

MRR: What are your future plans?

TCFH: Play some shows and do more recording. We want to spread out music and name around the punk community as much as possible

MRR: Anything to add?

TCFH: Thanks a lot to MRR for the space and thanks to everyone who has given us a hand over the past year. We have a split EP with the Celibate Commandos out now for $3.00 U.S./$4.00 world. Make checks, cash and M.O. 's payable to Gary Musso. We also want to be in zines and on compilation tapes, so write. Also, anyone who can help us with gigs in Rochester, Buffalo, or elsewhere, please write. We can be reached at 1131 Howard Rd., Rochester, NY 14624. Remember, fuck the troops!

PUNK ROCK ARISTOCRACY

Punk rock aristocracy is what I see
The clothes you wear make you better than me
You can't even see your hypocrisy
Living in your brain dead reality
What do you think makes you different
From the scum who discriminate
The jocks, frat boys, racists
Those who are different they can only hate
Punk rock aristocracy
It's just conformity
Punk rock hypocrisy
Not an alternative for me
Your favorite word is anarchy
Getting wasted isn't revolutionary
No real ideology
You won't change society

ALL FUCKED

You've stopped playing with my dreams
Fuck hate how real they seem
I roll over to look at you
And realized it wasn't true
Stories so old
I've only my fears to hold
Stories so old
I've only my fears to hold
Under this blanket I hide
Alone with my pride
Maybe I should apologize
Ignore the truth and some lies
Sitting here I'm terrified
Of this empty feeling inside
Sitting here I'm terrified
Of this empty feeling inside
No excuse for what i've done
Consciousness has me on the run
When I pretend I don't care
It just sets me nowhere
Under this blanket I hide
Alone with my fucking pride
Under this blanket I hide
Alone with my fucking pride
Yesterday sucked
Today's all fucked
And tomorrows rut
Has me fucked up

FULL CIRCLE

Definitely one of the most exciting and consistent record labels functioning at present. Full Circle is the brainchild of ex-INSTIGATORS vocalist Andy Turner. Founded in early 1989, with the launching of INSTIGATORS Recovery Session mini-LP. The label's roster includes 2 BAD, SANITY ASSASSINS, FROGS OF WAR, DECADENT FEW and CRINGER amongst others. The emphasis definitely leans towards uncompromising melodic hardcore... Aye! Andy Chapman discusses the work and world of Full Circle with Andy Turner.

MRR: Was there any particular philosophy behind setting-up Full Circle?

AT: In what sort of way?

MRR: Well you've been involved with a 'zine, organized gigs, sung in a couple of bands, toured overseas and beyond... so was it a natural progression?

AT: I've always been involved - both directly and indirectly - with doing that so it's not a totally new experience. We've always had an active interest prior to Full Circle doing mail order, etcetera. Initially it was just INSTIGATORS stuff and then it branched out with other people's records. Things then became awkward with taxes and they got onto Simon Mooney - onetime INSTIGATORS guitarist - and we realized that the next step of the DSS would probably be to hassle us. Obviously we'd the need to tighten things up a bit...

MRR Have you finally flogged the INSTIGATORS horse dead?

AT: Hopefully, but sadly other people are still trying.

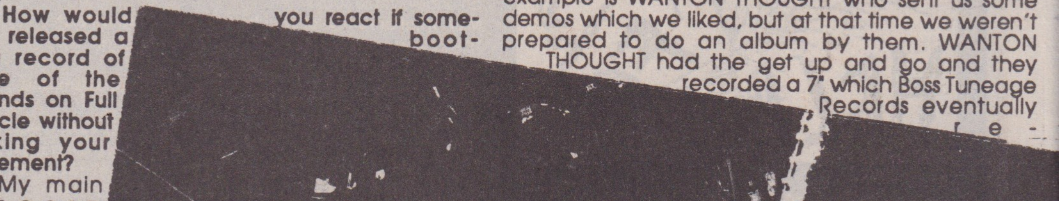
MRR: Who?

AT: I'm not prepared to mention names but there are certain people who want to make a fast buck out of INSTIGATORS. Not any of the ex-band members but people who have and are in the process of releasing dodgy records which we wouldn't touch with a barge-pole!

MRR: So you've no control in preventing this from happening?

AT: Yes and no, but if we're not prepared to recognize nor distribute it then that should mean something in itself. Primarily we're talking about the latest live album which Full Circle turned down the offer of releasing. It's definitely not where we're at! It's now the 90's and INSTIGATORS finished for me in 1989!

SPERMBI
SPERMB
COMMON T
2 BAD



MRR: How would you react if someone released a bootleg record of one of the bands on Full Circle without seeking your agreement?

AT: My main concern would be getting some copies in for the band and if it was good quality, getting some to sell! Our way of working with bands is very relaxed... If someone wants a bootleg by a band on Full Circle then do it! I can't answer for the bands directly, after all it's their music. But all of the bands on the label are miles away from worrying about losing royalties.

MRR: Do you feel any affinity with other labels, because I know that you're soon embarking on a three week tour of Europe with PARADISE LOST who are on Peaceville Records?

AT: We should help one another out. Hammy of Peaceville Records couldn't afford the time so he asked me to do it. In retrospect, perhaps I should have asked someone else to go because we've got a chaotic schedule ahead when I'm away... There's a lot of labels I identify with not only in the UK but worldwide. For instance, Boss Tuneage Records in this country, the X-Mist label in Germany and the Profane Existence, Lookout and Hippycore labels in the USA. But there's so many different people we're in touch with.

MRR: How does financing Full Circle work?

AT: It's just our money and the people who buy our releases but obviously their money isn't involved until they've bought the record.

MRR: So what difficulties have confronted you?

AT: Obviously there's problems and things do fuck-up. For instance, the shakiness of some distributors who even when we ask for more records/cassettes to be sent for our mail order seem to lack any real urgency in replying. That has an effect especially if people have sent money to us and placed an order. But that's way out of our control...

MRR: Do you have a certain criteria for bands whom you hope to release material by?

AT: Energy!!! Obviously they must play good music with decent lyrics. We don't want stupid bands and it goes without saying that we wouldn't release anything sexist or racist. We're not a novelty item label - we want to see people grow and develop and hopefully we will as well. We also want enthusiasm and a determination for bands to get up and do things on their own—an independence to get off their fucking arses and get gigs and generally hassle... In the UK there are so many bands but not enough money to release records by all of them. It's really refreshing when an unknown band has the initiative to release a single themselves first and show a commitment to what they're doing. They must also look much further than the end of their next gig because a lot of bands have a tendency to view releasing a record as the "highspot" of the "career". We want people to set their sights much much higher!!! A prime example is WANTON THOUGHT who sent us some demos which we liked, but at that time we weren't prepared to do an album by them. WANTON THOUGHT had the get up and go and they recorded a 7" which Boss Tuneage Records eventually released It's the same with SANITY ASSASSINS - they've released two 7" singles in the USA, plus a 7" EP in

DISCOGRAPHY

FCI	INSTIGATORS	Recovery Session	mini-LP
FULL 2	SPERMBIRDS	Common Thred	LP
FULL 3	2 BAD	Idiot Tree	LP
FULL 4	HDQ	Soulfinder	LP
FULL 5	SANITY ASSASSINS	Sanity Assassins	LP
FULL 6	FROGS OF WAR	All Said And Done	mini-LP
FULL 7	DECADENT FEW	Irrehhus	mini-LP
FULL 8	...not finished...		
FULL 9	CRINGER	I Take My Dreams For Reality	LP
VEG 1	SINK	Drainpipe Jane	7"EP

Full Circle c/o 121 Bell St/
Newsome, Huddersfield/
W Yorks, HD4 6NN/ England

Germany and appeared on various compilation albums. If a band is prepared to do shitwork for themselves then we'll cooperate! Hopefully we'll go on to release stuff by more established bands but then you're dealing with larger budgets...

MRR: So you're not prepared to run before you can walk?

AT: Maybe but hopefully in the near future we'll deal with some more well-known bands.

MRR: How far have you sussed-out overseas distribution?

AT: We've laid a solid foundation but that's pre-Full Circle days and has taken us over six years. It didn't happen overnight and goes back to INSTIGATORS and the people we met and kept in contact with. We've done a lot of work with people abroad and distribution overseas accounts for a lot of our sales.

MRR: To what extent would you like to see the production and distribution of records improved?

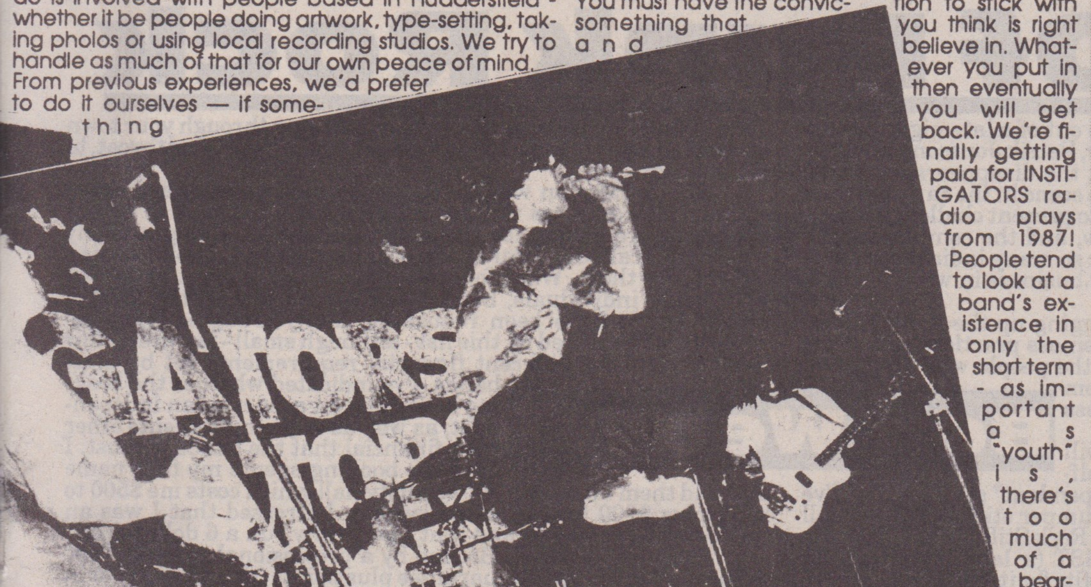
AT: Perhaps a more relaxed approach on the part of larger "indie" distributors in their attitude towards smaller ones. They seem hot on getting the money that they're owed but not to part with the money they owe. Obviously that's real business acumen. But having said that, it must be difficult for someone like SRD who grew quickly to keep control of all their labels, employ people and other things. I wouldn't criticize SRD for being too business like because out of all the larger "indie" distributors they're probably the fairest and most accessible.

MRR: So how wicked are the major labels?

AT: Apart from the obvious connections with certain labels being part of conglomerates that manufacture nuclear defense mechanisms, they haven't done themselves many favors as of late. They recently had a meeting to discuss the idea of dropping the price of CDs to below 10 pounds ($16), but it was rejected. Yet "indie" labels press CDs and sell them for 6 pounds ($11). For instance, the DAG NASTY "Can I Say" and "Wig Out at Denko's" CDs put out by Dischord via SRD.

MRR: Do you view Full Circle as being part of any "A & R" superstructure?

AT: No! We do all that in house - virtually everything we do is involved with people based in Huddersfield - whether it be people doing artwork, type-setting, taking pholos or using local recording studios. We try to handle as much of that for our own peace of mind. From previous experiences, we'd prefer to do it ourselves — if something doesn't get reviewed then that's down to us and it's our fault rather than relying on someone else.



MRR: Have you deliberately kept the running of the label within the confines of your locality?

AT: Not necessarily because we're looking further than that but we're happy with those around us. Because we've worked with them over the years and we can trust them.

MRR: Will you ever resurrect your singing "career"?

AT: I doubt that I'll ever do anything full-time over the next few years but there's a couple of things coming up that are studio projects. Firstly, a "band" called CAPABILITY GREEN that we put together and recorded an album's worth of stuff. That should be released within the next six months. I'm also supposed to be doing an album with Toshi Hiroaka from Japan during early 1992. We released a 7" with him in 1990 and now he's based in France - so hopefully it'll be easier to work something out.

MRR: From Huddersfield Sucks 'zine to Full Circle along with your days with the "mighty" XPOZEZ and INSTIGATORS - what have you learnt over the last decade?

AT: "Everything that goes around, comes around!" You must have the conviction to stick with something that you think is right and believe in. Whatever you put in then eventually you will get back. We're finally getting paid for INSTIGATORS radio plays from 1987! People tend to look at a band's existence in only the short term - as important as "youth" is, there's too much of a bearing on that. That attitude seems predominant in the UK. There's a lot of people involved in the background who aren't exactly teenagers... You and me have a combined age of fifty six years. Hardcore music does have a longevity and people should always remember that!

Andy Turner also operates Full Circle Mail Order - dealing in records, cassettes, CDs, videos, 'zines and tee-shirts - which carries over a thousand titles. Future releases on Full Circle include two separate 20-track international compilation LPs, LPs from YARDMAN, WANTON THOUGHT, SCARLET DROPS, CAPABILITY GREEN and BLIND JUSTICE, a 7" EP by FROGS OF WAR plus a CONCRETE SOX mini LP.

The BUSINESS Of Punk Rock

By Ben Weasel

"Just talking on the phone in booking has destroyed so many of my punk heroes for me... I was dealing with Metal Mike from ANGRY SAMOANS and I tried telling him that I wasn't able to give him the kind of money he wanted. He said 'You fucking dick' and hung up on me. He apologized later, which I guess made it a little bit better..." - Jesse Luscious, shitworker at Gilman Street in Berkeley

That kind of exchange is unfortunately completely indicative of the way we do business these days. Besides the fact that I know Jesse and firmly believe him to be nothing less than a completely honest person, I think it's ridiculous that things could get to the point of someone swearing and slamming a phone down over a few bucks at a punk show.

What you're about to read is a highly opinionated and spottily researched article concerning the business attitudes in the punk scene these days. Spottily researched, because although I ended up with over 6 hours of taped interviews with various people, there were many more that I was unable to get in touch with. Opinionated because trying to decide what's right or wrong and what's fact and opinion, in order to put together a "bottom line" article on punk business, is next to impossible. I will say that a lot of my ideals about the punk biz were challenged, if not shattered, and I'll try to get that across.

The concept for this article came out of a late night discussion involving myself, Tim, Tiz Hankey, Patrik Jonsson and Jane. Among other things, we talked about the disappearance of the D.I.Y. values that were a big part of the scene in the early and mid 80's, the reluctance of fanzine editors to present challenging questions to the bands they interview, and the connection between those issues and the fact that so many indie record labels these days are conducting their business in ways not too far removed from the majors.

Although I was interested in digging up the truth behind rumors of certain bands' unsavory business practices, one of my main concerns was (and still is) that the people who aren't just practicing "business as usual" don't seem to be publicly condemning the business practices they privately gripe about.

Occasionally a band or label will make a statement, but it's usually a self-serving slogan, such as the "Buy Independent" stickers that I've seen plastered on many records or a bumper sticker I've seen all over the country that reads "Corporate Rock Still Sucks", from the grandaddy of indie corporate rock, SST (a label notorious for shafting its bands in favor of bigger profits for its high level execs).

With the success of bands like FUGAZI and BAD RELIGION, a whole new crowd of people are coming to punk shows, but I get the feeling they're not getting much out of it outside of the entertainment. People might like the idea of seeing FUGAZI for a mere 5 bucks, but how many of them realize that the door is so low for a reason - specifically because that's the way the band wants it and they've taken control of their situation to get it.

FUGAZI in particular is sending a shockwave through the underground scene. Bands are starting to make more demands on promoters for lower door prices and kinder bouncers. Whether that's because they've finally figured out that they have the power to make such changes or because they're feeling pressured to do so can't be known, but it's happening and using the old "I didn't know the promoter/club was so lame" line to justify an expensive, uptight gig just won't cut it anymore. The FUGAZI phenomenon is creating a domino effect of sorts, but most people are still taking baby steps, which I'll get to later.

Aside from band business, the other main issue these days is the role of independent labels in introducing changes in the dog-eat-dog world of record distribution, sales and promotion. Although independent punk labels were probably mostly started because most punk bands couldn't get signed to majors, along with that came a radically different way of doing business. Ideals such as treating bands honestly and fairly, and a genuine love of the music seemed to be what powered many of the early indies like SST, Alternative Tentacles, BYO and Dischord. But the shysters moved in quickly and took over the distribution angle, and even today, distributors like Important and Caroline have a stranglehold on alternative music. Even more disturbing is the amount of seedy little record labels turning up; the kind with 8 page contracts filled with confusing legalese, percentage "points" for royalty payments and usually provisions for videos, movie soundtrack deals and an onslaught of promotional materials such as posters and appearances at any one of the various music conferences held around the country each year. Not that that stuff is necessarily wrong - but why have these fly-by-nighters been able to jump into the alternative scene and start making the rules? Competition is one reason. If the scam artists are sending out cheesy promo packs with 8x10 glossies and glowing testimonials regarding the bands' musical prowess, your indie label may feel pressured to do the same in order to get noticed. And if your band wants to make a living off of playing music, well, the days of 10 or 15 established alternative bands coming through your town each summer are over. Things have become viciously cutthroat, to say the least.

My initial plan was to follow up rumors I've heard about various bands, as well as to figure out what kind of money bands are asking for these days, and why. Using a phony name, I called several bands' booking agents and got the going rate for them. What follows is not meant to point fingers at certain individuals, but to give you an idea of the kind of money bands have been requesting lately. Judging from the promoters I've talked to, this list - although small - is a pretty fair indication of the different financial requirements set by most bands. I've indicated whether the booking is done by an agency or an independent, as well as any requirements other than financial that the bands request. I gave the booking agents my fake name and told them I have a 1,000 capacity hall which costs me $500 to rent, plus $200 for the sound system. I stressed that I was an independent promoter and that I generally run a 6 dollar door.

BAD RELIGION - Booked by a professional agency. They request a $2000 - $2500 guarantee plus points (this means that in addition to the guarantee, they would get a negotiable percentage of the money out of each ticket bought).

L7 (recently signed to Slash, a subsidiary of Warner Bros.) - Booked by a professional agency. They request a $1200 guarantee plus points. The agent mentioned that they like to keep the door price around $7.00.

FUGAZI - Booked by their guitarist, Ian. I spoke with a woman at Dischord who told me that Ian works out each show differently; after figuring out the promoter's costs, he negotiates for a certain percentage of each ticket sold.

ALL - I was unable to reach their booking agency, but several promoters told me they have been quoted guarantees ranging from $1200 to $2000 plus points. They also have a contract with riders specifying that they receive a case of beer and meals for the band and roadies, among other things (see copy of contract for more info.).

NOFX - Booked by their guitarist, Mike. Asks for $300-$500 on weekdays and $500 versus a percentage on weekends. (Versus a percentage as opposed to PLUS a percentage - meaning that if the band agrees on a percentage that ends up totalling more than their guarantee, they get that percentage instead of a guarantee. This is especially helpful to small, indie promoters who want to pay the band well but are unable to commit to a high guarantee.)

MDC - Booked by their singer, Dave. Asks for $300-$400 a show.

LES THUGS/JONESTOWN - Booked by a professional booking agency. Requests a $600 guarantee to be split between both bands. (This is the same agency that was booking SAMIAM for $500 guarantees in 1990; SAMIAM has since stopped dealing with them.)

JELLO BIAFRA (spoken word) - When dealing with colleges, requests a $3500 guarantee plus "expenses". When dealing with independent promoters or clubs, requests a $2000 guarantee plus a percentage. Wants to speak in halls/clubs with seating available. Does not want bands on the bill (because of chairs getting in the way, and because of his lengthy set). If there is an opening spoken word performer, he wants to hear a tape of them to make sure they aren't racist or sexist. Requests a door price no higher than $9.00.

I'll get back to guarantees, percentages and door prices later and I'll also go into more depth on BAD RELIGION and FUGAZI.

IS D.I.Y. D.E.A.D.?

Lenny, guitarist in the Berkeley based band FILTH, got involved with a band in the punk scene around the same time I did, in the mid-1980's. His band ISOCRACY was a big part of the early Gilman Street scene, both in playing the shows and helping to run the club, and he acquired strong beliefs regarding low door prices and helping to create an alternative to mainstream "rock" business practices. "It seems like 4 or 5 years ago, that stuff was important to people", he says, "maybe it's just cause that's what I was brought up through the scene to believe... Sure, I'd like to make a living off the band but not through $15 doors and $12 t-shirts." A promoter in the Northwest sees it differently: "I think a lot of bands act like they believe in it, but that's only because they're not drawing these huge crowds yet. Once they get bigger, they totally forget about all those ideals."

Everybody seems to have a different idea of what D.I.Y. means. Although most of the people I talked to support the Do-It-Yourself ethic, a lot of bands and labels get to the point where they can't do everything themselves. Jay from BAD RELIGION says, "We started this band in 1980 and we believed in the independent scene, that's why we started Epitaph Records. We do this because we wanna do it all ourselves. We grew up with an independent scene, yet that scene had no rules, there was no such thing as politically correct. It was punk and punk meant doing what you wanna do and it was never about 'we can go out and eat rice every day and play shows for free cause we wanna spread the gospel'." Yet BAD RELIGION can't do it all themselves. They deal with a booking agent. Brett told me that it wasn't really a big deal, that they had a friend who worked at a booking agency and was willing to book their shows. (He also told me that they usually don't get the guarantee quoted by their agent, that they almost always get a percentage.) Brett and Jay both work at Epitaph full time and say they don't have the time to book shows.

Inevitably, the bigger a band gets, the harder it's going to be to do everything themselves. But once you hand over your business to other people, you have to be willing to be held accountable for their actions - they're representing you. All too often I've heard bands handle getting slagged for slimy business dealings by trying to blame it on their booking agent. I firmly believe that if you can't do it yourself, you better make damn sure that the people who are doing it for you aren't undermining your objectives. People make mistakes, but a lot of the time they know what's going on and don't do anything about it, a classic example being 7 SECONDS who dealt with a shady fellow by the name of Stuart Katz in the late 80's. According to Tim Yohannan, Kevin complained about Katz privately for years before finally getting rid of him.

PROMOTERS, BANDS AND MONEY

Perhaps the reason for a lot of bands dealing with unsavory characters has to do with the fact that the hardball booking agents may be slimy, but they get good money for the bands. Dave MDC: "People were calling us on stuff 5 or 6 years ago when Randy Ellis (NJ promoter) was our tour manager and he was getting us between $800 and $1200 a gig. We live in the same town as MRR and we started making some business moves and it was definitely seen as heretical. This was around '85, '86. We had been in it 5 or 7 years and some of us had kids and we couldn't go out there like we did the first time with a broken down van and three loaves of bread and some peanut butter. It wasn't cutting it for us but people couldn't appreciate all that. The last time we went out we totally did the independent route, we just wanted to have a good time and play for the good people in the good places. But I still ended up with a $1500 phone bill and about 20% of the people ditched out on their responsibility. I gotta say, I've been in a lot of lineups and people get tired of going out on the road and not making any money. Idealistically, I'm still kinda there, that's why I'm still plugging away at it. But it's nice to be appreciated in such a way that I'm not counting every dime for rent money instead of going on tour for 6 or 7 weeks and coming home with 300 bucks."

I see the problem of dealing with independent promoters, the "good people in the good places" as being that most of the time, they haven't gotten their shit together. Combine that with the fact that the big business promoters can afford to take out expensive ads in newspapers and provide the bands with luxuries like free beer, juice and food, along with clean towels, a backstage area with a dressing room and often pleasant hotel accommodations and you can see why many bands end up ignoring the indies. A big time promoter may be sleazy, but he's better equipped to set up a well promoted, well attended show where the band can make some money.

There are still a lot of people out there who believe that bands shouldn't make a living off their music. They're entitled to their opinion, but it should be known that even with big shows, high door prices and high record royalties, most band members usually aren't making more than $10,000 - $15,000 a year. Very, very few people are getting rich off of being in punk bands. I don't feel right policing people on every penny they make, so if you're completely opposed to the idea of people making a living off of their music, you should read no further.

When I say it's possible to still play low priced shows and make a living off your band sometimes, the "sometimes" means

Bad Religion

THE TERMS OF THE TRADE

- **Booked by professional agency.**
- **Money: They request a $2000-$2500 guarantee plus points which means that in addition to the guarantee they get a negotiable percentage of the ticket sales.**

"We don't have to do this anymore. We can say we want an all ages show and if you can't do it, we'll find another promoter"

that if you're playing a low priced show, chances are you're dealing with an independent, grassroots promoter. And a lot of the time, those promoters fuck up. Jay tells me, "We've come up to places where the only promotion was spray painted on the wall outside the club. So we get a booking agent and that agent has previous connections, so instead of dealing with an indie he's never heard of, he's more likely to deal with people he knows. That upsets a lot of people and I understand that but the last thing you wanna do when you're 3000 miles from home is to take a chance and wonder if it's gonna happen... An indie is either gonna have a party or put on a show. We dealt with an indie in the States and we asked him why he didn't put out any flyers or ads for the show and his quote was, 'I didn't want it to turn into a social event'. You've got a guy who wants 100 of his friends to see BAD RELIGION in an intimate setting, but we're on the road."

Fat Mike, NOFX: I'm living off the band, but that's 'cause we tour 4 months out of the year. We're totally different than BAD RELIGION, they don't tour like we do. We party with people and stay at their houses. And I live with my girlfriend, I don't have kids or anything and I wouldn't be living off the band much longer but we're going on tour again. We always liked playing house parties but it got to the point where people weren't willing to pay 2 bucks to get in 'cause it was a party. So we'd end up playing to 10 people while 50 were outside.. We played a place in Kansas last year where we were promised 200 bucks and 12 people showed up. We went down to the local record store and there wasn't even a flyer there, people didn't know anything about it."

The problems with independent promoters are innumerable. Many of them are young and somewhat naive. They're taking on a responsibility that they're not ready for. A lot of times they'll make a guarantee, not pay it and assume that the band will have a "punk" attitude about it, not taking into consideration the fact that the band is depending on that money. Often, they view their activities as "underground" and as a result, don't advertise, relying on word-of-mouth instead. In some towns where there's a core of dedicated people going to see shows at the same club on regular basis, that may work. But more often than not, nobody shows up and the band walks away with $12. Another consideration is that promoters in small towns don't take into account the fact that if FUGAZI plays on the 3rd, it might not be a good idea to book JAWBREAKER on the 4th. But the promoter really wants to see the band, so goes ahead with the gig anyway.

L7

The Terms of the Trade

- **Recently signed to Slash Records, a major label subsidiary of Warner Bros.**
- **Booked by a professional agency.**
- **Money:$1200 guarantee plus points.**
- **Their agent mentioned that they like to keep the door price at around $7.00**

"I think that a lot of bands act like they believe in DIY, but that's only because they're not drawing these huge crowds yet. Once they get bigger, they totally forget"

DOOR PRICES & GUARANTEES

High door prices have been an issue in punk rock for as long as I can remember. Nobody likes to pay arena prices to see a punk band in a 1,000-2,000 capacity club. If a band is playing a high priced show, you can be sure that somewhere, a punk is crying "sell-out". The thing to remember is that door prices are based on a couple of different things. First of all, the band's guarantee. Secondly, the promoter's expenses. Some promoters rent out halls or clubs while others book shows at clubs that take a certain percentage of the door. Sound systems have to be paid for and they usually cost anywhere from $50 for an in-house P.A. to $250 for a P.A. that has to be rented. Some clubs will back a band's guarantee while other promoters have to back it themselves. When I booked shows, I booked through a club that took 40% of the door. They would back small guarantees ($100) and occasionally larger ones if I could convince them that the bands would draw. I had to rent a PA which cost me $150. I made flyers, and usually tried to get 10 or 20 bucks back for them. On top of the 40% the club was taking, the house booking agent wanted a cut of the remaining 60% and the PA had to be paid out of that 60% as well. Nevertheless, almost every show I did in those 8 months (usually 3 a month) was priced at 4 or 5 dollars and I was only unable to pay my guarantees once. The soundman was flexible (often he'd let me slide on payment until the next show), but the main reason I was able to put on decent shows and pay bands well was because I promoted the show well beforehand and I didn't make huge guarantees that I wouldn't be able to pay. While I was booking shows, I snagged a lot of bands that otherwise would have either played a $10 - $15 dollar show for another promoter, or wouldn't have been able to get an all-ages booking in town at all.

The problem when dealing with bigger bands is twofold. Many times, they get fed up with dealing with incompetent indies and they know they can get more out of the big guys so they deal with them instead. The big guys are in it for the money and they usually book a big club so the door prices go way up. In Chicago, if you wanna play an all-ages show and your band has a draw over 650 people, you have no choice but to deal with a man named Sean Duffy. Sean books several clubs in the area, and often promotes them through a company called Jam Productions. Jam is the same company that books huge arenas for bands like Guns 'N' Roses. Naturally, they have salaries that have to be paid, Sean is in it to make some cash and the club wants their cut too. Add in promotion costs, advertising in large newspapers and the service charge to buy your tickets through a service and going to see BAD RELIGION will cost you $16.25. When FUGAZI plays in Chicago, they deal with the same promoter, but it's still only $5.25 to see them. Yet, although I respect them for that move, it still bothers me that they're making no attempt to find an alternative to Jam Productions. I asked Ian from FUGAZI why he dealt with Sean and Jam and he answered, "Who should I deal with?" Well, I don't know, but it's the band's business - shouldn't they figure it out? On one hand, I know of no cool indies who are capable of handling a show that will draw as many people as FUGAZI. Yet or the other hand, I fail to see how a band with such high ideals could feel alright about playing a big ugly club with big ugly bouncers and making money for a big ugly company. The door price thing is a big step, but I think it would be really nice if FUGAZI was able to play an independent show. They still do in many towns, but unfortunately they see no need to make an effort to do it in Chicago. "Sean's a friend of mine", said Ian, "I've dealt with him since 1983." Which presents another problem. BAD RELIGION also told me that a lot of the people they dealt with were the same people that Greg Hetson dealt with through the CIRCLE JERKS. These bands have formed working relationships with people who don't really give a shit about the independent scene. The FUGAZI door price thing is a big step, but it's not that big of a step. BAD RELIGION has 2 members with children and full time jobs and one member who goes to school full time. Jay says, "We can't do our business like FUGAZI. FUGAZI tours for the majority of the year; we have seven days. We couldn't live up to FUGAZI's example even if we wanted to." But what's the alternative? Well, Fat Mike says, "If we ever got to the point where we were drawing those big crowds, I'd still play the small clubs, just do 2 nights. But we love touring." Not every band would want to have to make their tours twice as long, and for some, like BAD RELIGION who have to work within a strict time frame on the road, it makes no sense to only play half the towns they normally would. Ideally, it would be wonderful if we had a punk scene which could accommodate all these different situations but we, as independents, just haven't gotten our shit together to that point yet. Ian feels that, "Compromise is a tough word...Ultimately, our goal is to play a show. If we're able to do all ages shows, with low door prices and basically look out for the crowd the best we can than...If there are big, bad promoters in the world and we're able to get them to do that stuff, chalk one up for (us)." I asked him if it wasn't hard to keep up the punk rock thing of breaking down the barriers between the band and the audience, etc. when playing at a huge club. "Pretty hard, but I'll tell you, it's a lot easier than playing (a small club) with 1700 people standing outside. That's a much bigger barrier. We have a responsibility to try to find places that are gonna be able to accommodate this many people." Maybe so, but at least in Chicago, FUGAZI doesn't seem too interested in searching for alternative to clubs that practice "business as usual". But it's really a joint responsibility. Unless a band can admit up front that they've totally burnt out on the idea of supporting the independent scene that made them the popular band that they are, they should be willing to work on alternatives. The other half the responsibility lies with the people in the scene. How much are they doing to try and find a place that can accommodate the crowds that BAD RELIGION and FUGAZI draw? I think many of the people who complain about the BAD RELIGION door price should be complaining equally about FUGAZI. The point is, if there's a monopoly on large halls, whether FUGAZI plays for 5 bucks or not doesn't mean too much when every other big band coming to town costs 10-15 bucks to see. The bands have a lot of say in the matter of door prices, but different bands have different needs. Jim Testa: "FUGAZI lives like monks. They tour constantly, live in a communal house...Real people don't live like that. Real people get married, have kids, maybe want a car. And if you look at what these guys are making... I just can't bring myself to say, 'Oh, BAD RELIGION, 15 bucks - what a rip-off.' Y'know, at end of the night they're gonna get 20 bucks apiece and a free case of beer. Now, how do I feel about Jello Biafra getting $3500 an appearance? I think that's criminal but he's not holding a gun to anyone's head. So if people can't afford 15 bucks to see him, well they can't afford 15 bucks to ride the rollercoaster at Great Adventure either . But if you've been doing this for a long time and putting up with the crap that goes into it and don't have a day job to fall back on - I think there's just too many realities that intrude on making it possible to have an attitude like FUGAZI's.“

Al Sobrante, former drummer in GREEN DAY, told me about their first tour: "We didn't even talk about money until after the show. We sent out a thing, not a contract, saying that what we were looking for was around $100, if it was there. After the shows, we would talk money and things always worked out alright.." GREEN DAY also sold cheap t-shirts and since they brought their t-shirt screen with them, were willing to screen anything for a buck: blank t-shirts, jackets, whatever. That's a really admirable attitude, and people who are able to do business like that should be commended. But it's totally irrational to judge every band by the same standards. Some band members have families to support, and others are trying to break out of the situation of having to live with their fellow band members. To refer to these people as "sell-outs" is ridiculous; if they do sell out, many times it's only because the scene wasn't willing to allow them to be anything but punk rock martyrs.

On one hand, we don't want to have to pay outrageous amount of money to see our favorite bands play. On the other hand, the indie promoters aren't consistently doing their jobs, and as a result, a lot of bands have been spoiled by the big promoters who are more than willing to give them cases of beer and gatorade, clean towels, deli trays and whathaveyou. Dave MDC figured he needs for MDC to make $300-$400 a gig on tour to pay expenses and come out with a little extra. Fat Mike from NOFX quotes roughly the same figures. Most bands, if they wanna make the band a full time thing, are willing to tour 3 or 4 months out of the year. If they're drawing 100-300 people to gigs, then they can get by on $300-$500 a gig without having to work jobs. Those kind of figures were never a problem for me to pay a band like NOFX or MDC. If you run a $300-$500 guarantee vs. a percentage you're not putting up too much risk, yet the band stands to make good money if they can draw in the people. And with those kind of guarantees, you can still run a $5-$7 door price. Things do seem to be getting better. I toured briefly last summer and although my band was only asking for $100-$150 guarantees, we got paid what we were promised each time and all of the shows were well promoted and attended - none of the flaking out we dealt with in '89. But we didn't tour for 2 months. Although the small bands seem to agree that things have gotten a lot better, there's still a hefty percentage of fuck-ups out there who are cancelling at the last minute, or not promoting, or whatever.

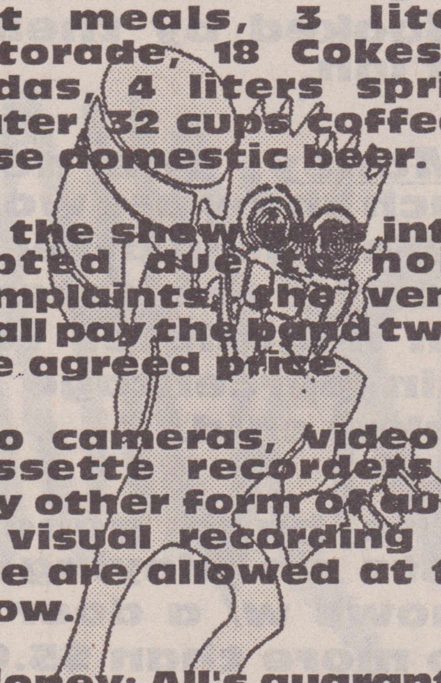
Although I often hear people bitch about the prices of shows, there are a whole slew of people out there who don't really care about door prices. I remember Dave Gregg from DOA telling me a few years ago, "When we started playing, people coming to shows were living in the streets, they were poor, we couldn't charge high door prices. Nowadays, most of these kids live in suburbia with mom and dad, who give 'em 20 or 30 bucks for entertainment on the weekends." He had a point. Mike NOFX "I don't. care...if a band's good, it's worth it. I just paid 12 bucks to see the DICKIES and I didn't feel ripped off. If it was 20 or 25, I wouldn't pay it but I think it depends on the people. If they feel ripped off, then it's a rip-off." Jim Testa: "If you don't wanna pay the price, don't come in." Lenny Filth: "5 bucks is a cool door price...7 is pushing it." Dave MDC: "5 bucks is cool, 7 is cool if you're putting on a really great bill, and even more expensive if the bill reflects that. If there's three great out-of-town bands, then a 10 dollar bill is not so excessive."

It seems like we've gotten to the point where we're either paying totally ridiculous prices for bands or we aren't willing to pay them at all. I really believe that if the indie scene was a little more resourceful, and if we weren't so quick to start screaming about a ten dollar door price without checking out the reasons why first, we'd be able to stick together a little more, and the bigger bands wouldn't be able to use money as an excuse for dealing with the big time promoters.

BAD RELIGION has been impressed enough by FUGAZI's way of doing things to at least make a slight change: "It took 8

ALL

THE CONTRACTUAL DEMANDS...*



- **Food & Drink (to be provided free of charge): 7 hot meals, 3 liters Gatorade, 18 Cokes, 6 sodas, 4 liters spring water, 32 cups coffee, 1 case domestic beer.**

- **If the show gets interrupted due to noise complaints, the venue shall pay the band twice the agreed price.**

- **No cameras, video or cassette recorders or any other form of audio or visual recording device are allowed at the show.**

- **Money: All's guarantee ranges from $1200-2000. At Gilman the band asked for a 50% guarantee, the highest paid in the history of Gilman St.**

*Taken from an actual "ALL" contract for a show at Gilman St., an all-ages non-profit club in San Francisco.

years for us to go, 'Jesus, there were a lot of people here tonight, don't you think we should've made more money?' So we said, let's turn it around and make it happen for us and not the promoter. And now, after the last tour, we're going, wait a minute. We don't have to do this anymore, we're still realizing that we have more pull than we thought we had. So now we can say we want an all-ages show with a door price of 10 bucks, and if you can't do it, we'll find another promoter."

BAD RELIGION also says they're going to start donating a percentage of their money from gigs to non-profit organizations but hadn't yet decided what percentage or which organizations. If you as a promoter can handle a band like BAD RELIGION, call 'em up when they're going out on tour and try to work with them. It remains to be seen whether or not they're willing to put 100% behind the independent scene but they seem to be willing to use their pull to make things more reasonable.

FUCKED UP BANDS/FUCKED UP PROMOTERS

What angers me more than anything about the mainstream business attitudes so many people in the scene are adopting, is when a band is dealing with BOTH big time and indie promoters, and expects the same treatment from the indies that they get from the big guys. It would be wonderful if indie promoters could afford to buy meals and beer for a band, and provide them with clean towels and a quiet backstage room. Unfortunately, it's just not feasible for most indies, and more importantly, it's completely unnecessary for the bands. If you're getting paid what you've been promised, you should have no problem paying for your own meals and drinks. If the promoter can handle it, great, but bands have no business demanding that sort of thing. As far as the backstage thing goes, well I know when I roll into town, I'd love to have something like that but most indies don't book halls with those types of accommodations. When a band gets spoiled by dealing with promoters who can provide them with these types of fringe benefits, and then demands them from the indie, well I think that's as shitty as your business can get.

With that in mind, I'd like to lay out for you a incident that took place in England. Christy Colcord is an independent promoter in England, one of three people there who can get the necessary work permits for American punk bands to play that country. She books tours for bands, and also gets work permits for bands that she isn't booking. BAD RELIGION recently went on a European tour which was booked and managed by a friend of theirs in Germany named David. I'd like to present both sides of the story, and you can make up your own minds about what went on. I'll just say I think there were some fuck ups on both sides, and the main ones seemed to have to do with a lack of communication between Christy and BAD RELIGION due to the fact. that they were dealing with each other indirectly. Christy's portion of the conversation is not direct quotes - I strung together a 45 minute conversation and have changed a few words for easier readability. I have also not included every point brought up. My idea is to present the conflicting viewpoints on some of the same issues and let you, the reader, figure it out for yourself.

Christy: "I talked to David about booking two shows for BAD RELIGION, one in London and one in Birmingham. The venue in London offered 600 pounds and the one in Birmingham offered 400 pounds plus 40-50% of the door. I confirmed the shows and called David to let him know I might change the Birmingham gig to Bristol, but that I'd let him know if that was going to happen. I was leaving town for a month to tour with an American band and let David know that the work permits had to be in 8 weeks in advance, and left him a friend's address to send them to. When I got back home, the permits weren't in yet. I eventually got David to get them to me and I had to go down to the office and beg them to process the permits in 2 1/2 weeks instead of 8. They finally agreed, but they put a black mark by my name on my file. If anything like this happens again, my permit will be rejected.

"The London gig was changed to a venue that held 1,000 people instead of 1,100 but they were willing to pay 1,000 pounds instead of 600. So BAD RELIGION showed up and had hassles getting into the country because their permits were for 5 people, but they had 14 or 15 people with them. The London show was being run by two people, a guy and his girlfriend. They set the band up at the hotel and when the band showed up, Greg (their singer) was complaining about it - he said it was a fleapit. There was food at the club for them, including vegan food, but Greg, I don't know, didn't like it or something. They came into the club, saw that the opening band was hanging around backstage and went back to the hotel until they played. When they got to the club, they decided they wanted 50% of the door in addition to the 1,000 pounds, so the people running the show said, 'Fine, if you sell out the place, I have no problem with that.' Greg was complaining that they shouldn't have changed the venue because this one was smaller, but only 857 people showed up (the capacity was 1,000). I also found out that they had cancelled the Birmingham gig for a higher paying gig in Holland. When they got up on stage, the first thing Greg said was, 'If you were planning on going to see us in Birmingham, blame the promoter', and he said my name. A bunch of people had rented buses to go up to the Birmingham gig and it was too late to get their deposits back. Greg told me I was unprofessional and that I had fucked up the show. The show itself went fine. Afterwards, the band went out and waited in the tour bus while David made the promoters get every receipt, and counted all the money and receipts a couple of times. He refused to pay me my 10% because he said the band felt I didn't deserve it, that the show was a wreck. I did end up getting my expenses paid, though."

Brett from BAD RELIGION told me that Christy wanted to have a "party" and that she didn't even show up until an hour before they were supposed to play. He claims that when they got to the club, no one was there and the band had no idea where to put their equipment, what the situation was with accommodations, etc. As for the accusation that they stayed at the hotel until they played their set, Brett says "That's bullshit." He claims that Christy was unprofessional, that there were random people hanging around backstage and that nobody at the club had any idea what was supposed to be going on.

I also talked to Jay about the incident: "I remember telling her that she was one of the shittiest promoters we had ever dealt with in our entire career. When you've got a show with 1000-1500 people, you expect to have someone who's promoting it to be a professional promoter and not some kid with their head up their butt going, 'Well, I don't know what you expect'. Well, maybe some water onstage and maybe something backstage before and after the show, not just 60 people mulling around (backstage) that don't

Fugazi

The Terms of the Trade

- **Booked by their guitarist Ian.**
- **Money: The details of each show are worked out differently: after figuring out the promoters costs, Ian negotiates for a certain percentage of each ticket sold.**
- **The band generally insists on playing all-ages shows w/ a door price of no more than $5.00.**

"Fugazi lives like monks. They tour constantly, live in a communal house..real people don't live like that. Real people get married, have kids. Too many realities preclude attitudes like Fugazi's"

really give a shit about anything. If there's some sort of organization, things work. When it's just some person putting on a show because they want to, it might as well be a party at their house."

"You've got a booking agent, David, then you've got us, then you've got Christy in the U.K.. So she's talking to David. David told us that Birmingham show wasn't confirmed. Nobody told us it was confirmed and that we were coming. So David said, 'I can either go over there and hope the show will happen, or I can get a show in Holland close to the ferry so we can just go to London the next day.' The expenses were unbelievable just because of the amount of people we had travelling with us, we can't afford to spend that kind of money on a maybe show. See, David hired Christy and I guess they never communicated about what was happening. There were a lot of people at the show but it was very unorganized. As far as Christy, she didn't even show up to the club until we went on. If she supplied all this stuff, she should've been there to tell us where it was. I didn't see any food and nobody told me anything about it. When we got to the club, nobody was there."

"We had asked promoters on this tour to set us up with places to stay and one of the things we asked for was showers and bathrooms in every room, which isn't easy to find in Europe. And we'd end up in these hotels with one bathroom and shower for the floor. We'd have 15 people waiting in line to use the shower after a show and usually 4 or 5 people didn't get to shower and that gets pretty stinky after awhile."

The Contractual Demands...*

D•R•I

- **The dressing room must be set up so that the audience can't see DRI when they walk to & from the stage.**

- **During the show, nothing but DRI merchandise can be sold in or around the venue. This means that people can't spend their money on stuff from any supporting band.**

- **The club must provide security people to protect the T-shirt stand, stage, and PA.**

*This information is taken from a contract distributed in England. Maybe DRI have changed since then. Somehow, I doubt it.

On the work permits: "We knew who was coming with us, it's not like we picked people up along the way, and we gave the papers to David." On David going through the receipts after the show: "Well, I wasn't there but if David did that, I have to trust him because he's our booking agent. If he was suspicious of the number of people she claimed came in, or who was on the guest list, then I have no choice to believe him rather than her."

What really happened is anybody's guess. But I think more than anything else, a lot of the problems resulted from BAD RELIGION expecting a "professionally" run show, as well as a lot of fringe benefits. I don't know about other bands, but my idea of a professionally run show has more to do with promotion, a good sound system and an honest promoter than whether or not I have to get water for myself. BAD RELIGION was obviously unhappy with the way the show went, and Christy was pretty unhappy with the way BAD RELIGION behaved at the show. This kind of communication breakdown is becoming more and more commonplace and many indie promoters have given up trying to deal with the big name bands at all. "I don't try to book bands like POISON IDEA and ALL," says one Midwestern promoter, "I've seen their contracts and heard too many horror stories...I'll put on a show and advertise and pay the band as best I can, but I can't even legally buy beer for them, not to mention I can't afford it. I deal with small bands who aren't gonna freak if I can only pay them $90 instead of $100." Although BAD RELIGION claims that 80% of the promoters they deal with are indies, and that they'd like to work with indies more, they're cutting off a whole segment of good promoters who get scared off by their high guarantees and requests for "extras". Most promoters can't handle a guarantee the size of BAD RELIGION's. Maybe a solution to that is for bigger bands to lower their guarantees and work versus a percentage. That, however can lead to frustration, because as PEGBOY's Larry Damore told me, "The guarantee gives them the incentive to advertise the show."

I wonder why it's become so difficult to find some middle ground in this. The ideal situation is one where the promoter isn't putting up a huge guarantee that he can't back by himself, yet the band knows the promoter is going to put a lot of effort into working on the show. Mike NOFX deals primarily with people he's worked with before: "I don't use contracts 'cause 90% of the people I deal with, I know they're gonna do their best cause they're our friends,"

RECORD LABELS/DISTRIBUTION

When a record label releases an album, they have 4 ways to sell it: through mail order; through the bands themselves selling them at shows; selling direct to stores or through distributors. Mail order is wonderful and one of the cheapest ways to buy a record; as a bonus, the record label gets their money up front. Unfortunately, most people don't buy records through the mail. They either don't read the magazines in which the prices are listed in ads, or they find it easier and quicker to buy records at stores. Bands selling records themselves is also a quick, cheap way to distribute. The money is collected immediately, and no distributor's increases or postage charges add to the price. However, bands can only sell so many records, and the average person buys t-shirts rather than records at gigs. Additionally, since bands usually aren't able to play towns more than once every six months or so (and that's if they're devoting a huge amount of their time to touring), it isn't feasible in and of itself. Selling direct to stores is ideologically the best way to sell records, but the expenses of phone calls and time spent dealing with all the different stores, along with the time and money spent collecting the cash, make it unrealistic. That means that if a record label wants to sell a decent amount of records, they're going to have to go through a distributor.

Distributors take records from as many labels as they can and then sell direct to stores. They make their profit by adding on a percentage so that they sell the record to the store for higher than they buy it. The store goes through the same procedure before they put the records on display, which is how everyone makes money. In theory, it's a wonderful example of how specialization in capitalism can work. Unfortunately, most of the big distributors with the good connections are sleazy, money grubbing stooges. They rarely pay small indies on time (usually the distributor takes a certain amount of records on consignment for a period of 60 to 90 days, after which time, the money is expected to be paid, and any unsold records returned. With most labels, the unsold records just stay until they're sold). Many times, they won't pay the little guys at all. I recall the Chicago representative for a distributor called Important who told me in 1988, "You better believe we pay SST and Alternative Tentacles first. They always have more stuff coming out that we can sell. The small labels and the people who put out their own records are last on the list to get paid, and if they don't get paid, oh well." Many labels have been able to build a decent relationship with distributors only because they constantly have new releases coming out, or because they have a consistent seller, like the DEAD KENNEDYS or BLACK FLAG. The last thing a distributor wants is to get cut off from their supply of big selling records, so they pay up on time.

There isn't much a small timer can do to get paid by a large distributor. Legal actions are out of the question due to the cost. Telling the distributor you have other releases coming out may help, but not always. A few years ago, a friend of mine was owed a large amount of money by a New York distributor, Dutch East India Trading, and they weren't paying. Yet, even though they weren't coughing up the cash, they wanted more records. My friend agreed to send them more records if he could ship them C.O.D., with the amount of the money they owed him included in the C.O.D. price. They agreed, probably assuming that they'd pay for the previous records, but not for the ones coming in. What a surprise they must've gotten when they paid the U.P.S. driver the full amount, then opened the box to discover 1 record laying top of several well-packed bricks.

One distributor that has dealt with this problem effectively is Mordam in San Francisco. Mordam exclusively distributes labels like Alternative Tentacles, Lookout, Sympathy for the Record Industry, several other record labels and MRR. They subdistribute to distributors such as Important and Caroline, and they also deal direct with many stores. Unfortunately, Mordam can only distribute so many labels. Unless you're distributed by Mordam, or you've got big sellers like Epitaph, SST and SubPop do, you're basically fucked when it comes to trying to get you money out of distributors. Everyone I've talked to agrees that the independent scene needs more distributors like Mordam but it's not happening. Part of that has to do with the fact that most good, honest people don't have the capital to start up an enterprise like Mordam. The other (and in my opinion, bigger) reason is because the people with the clout are doing little if anything to become more independent from big distributors. Although Mordam is slowly trying to work more directly with stores, they still rely largely on big distributors who contribute nothing to the independent scene. Labels like Alternative Tentacles claim to be interested in moving closer to independence but don't seem very willing to put their money where their mouths are.

Jello Biafra

The Terms of the Trade

•Jello's shows are booked by a professional agency.

•Money: when dealing w/ colleges, he asks for a $3500 guarantee plus "expenses." When dealing with small promoters, he requests a $2000 guarantee plus percentage. Door prices of no more than $9.00.

•Jello does not want bands on the bill. If there is an opening performer, he wants to hear a tape of them to make sure they aren't sexist or racist.

I talked with Greg Workman at Alternative Tentacles and asked him about the label's commitment to the indie scene. Greg attends major music conventions like the one held by CMJ (College Music Journal) in New York yearly, as a representative for A.T. Why? "Now more than ever, the niche for independent labels is getting smaller and smaller and that's just because we are the easiest people to overlook. I wanna be able to let them know who we are and what's coming out. A lot of other indies agree that it's time to make a name and let people know what you've been doing." Greg is going to be part of a panel at the CMJ converltlon called, "Creative Business Practices - How To Avoid Chapter 11." Greg: "The main point that will be brought up is that the finger should not just be pointed at the majors, it's these indies that are trying to act like majors. So we have people whose jobs it is to work records up college radio charts or to send promo copies to some important magazine in Dubuque, Iowa or something and they're playing this game of alternative marketing, which major labels have now. They have full time employees whose job is - 'I've got to get 20 ads on this record this week to college radio stations'. And I happen to believe that some of the best independent labels and some of the biggest are falling right into this terrible, terrible game and they're in really bad shape." Yet Greg sends promo copies out to 200-250 college radio stations. He sees the difference as being, "We don't have someone to call up the stations and bug them if the record isn't in the top 20 of their charts."

A.T. is one of many labels who seem to like the idea of the indies getting bigger on their own terms, yet they still deal with distributors like Important. "I don't see that as a compromise", says Greg, "selling your records, that's why you have a record label." True, but isn't A.T. interested in dealing with good, honest distributors? "If there was another distributor like Mordam on the East coast or in the Midwest, independents would have it easier. I'd like to see something like Mordam started up on the East coast, even if we're not involved. I just think it's good for independent music in general."

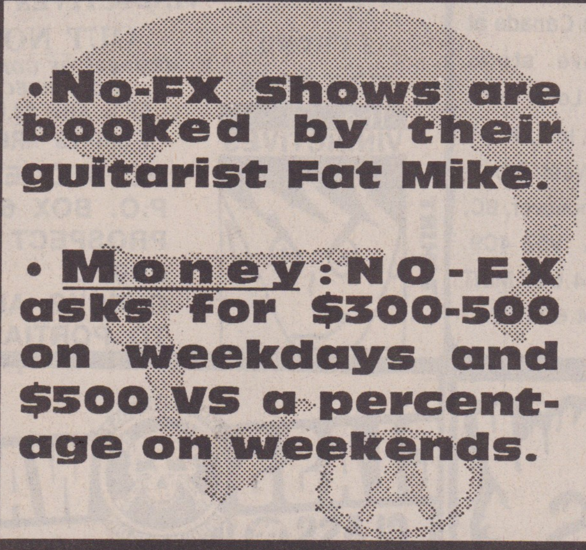
Another thing that bothers me about a lot of the large indies, is that although they're quite vocal about their desire to see the independent scene grow, publicly they say nothing. Greg sees A.T. becoming more active in that respect but in a way that almost seems lame at best: through attending conventions like CMJ and showing other indies how A.T. does their business. I suggested that perhaps A.T. could be more vocal about their commitment to the indie scene and Greg told me, "I don't think we've ever been in a position where we could effectively let people know what our motives are." What about slipping a small sheet into records explaining on what principles A.T. is, and how they do their business? "A lot of times, the records we put out will tell you about the label...In our case, we don't have any sleazy monsters in our bands who devour people. Next year is our tenth year so I think we'll be able to do more interviews where we explain what we're about. But the argument I think you're going to get from people is, does a record label have a responsibility? They just put out records."

Greg makes a lot of valid points, but what I think he and lot of people are missing is that parading yourself around as a grassroots independent isn't going to do much good at CMJ conventions. Expressing that to the consumer will, however, give a more clear idea to the people who buy records just what the label stands for, and why. And that's something that I don't think people are going to figure out for themselves just from listening to a NOMEANSNO record. The fact is, the "alternative" scene has become so huge in the past 5 years that there are a hell of a lot of people coming in who know everything about the great little bands but know next to nothing about how the independent scene operates. The average music fan probably sees no difference between SST and Alternative Tentacles, when in reality they're night and day.

Why is this so important and who really cares anyway? Well, idealistically, I think a lot of indies would agree that the perfect independent scene would be one in which labels and bands could sell as many records as possible, and reach an audience as large as possible, without having to resort to the sleazy business practices of the majors (i.e.-putting pressure on college radio stations to move records up charts). Almost any indie label would agree that if all independent distribution was handled by honest and upright distributors like Mordam, we'd all be a lot better off. As far as being up front about your business practices, I believe it's fundamental to the idea of creating alternative to mainstream business practices. Also, it's a big pie in the face to a lot of less than reputable folks if someone like A.T. comes out and says, "We're not going to be bullied into doing business your way." In some ways, A.T. does just that. When Important recently decided to change their payment policies so that a certain percentage of the payments would be spread out over a 6 month period, A.T. and the other labels on Mordam responded with a resounding NO! SST said no to Important as well, and many other indies are in the process of doing the same. Yet, although this represents a potential loss of business for Mordam and its labels, it's really only in their self interest anyway. Not to negate the decision, but I find it hard to get excited about it when these labels are literally doing nothing to keep their audiences informed of what's going on in the independent scene, and what part the label plays in it. No, it's not a label's responsibility to inform their customers of how they do business, but for those labels who really do care about the state of indies these days, I see it as nothing less than absolutely necessary. Whether it's through a small blurb in an occasional ad, or a small insert in a pressing of albums, keeping the public informed of what's going down in the indie scene and where the label stands with it would generate a lot more interest and support.

NO-FX

THE TERMS OF THE TRADE



- **No-FX Shows are booked by their guitarist Fat Mike.**
- **Money: NO-FX asks for $300-500 on weekdays and $500 VS a percentage on weekends.**

"The common thread which runs throughout punk rock is an interest in having music be accessible as a creative, energetic and rebellious force that goes against the grain of the idiotic slag heap of shit that top-40 popular culture is. So when is alternative music no longer an alternative?"

One of the greatest resources for doing just that is this magazine. Yet it isn't utilized. I constantly hear complaints about shitty business practices of bands and labels, but except for the occasional catfight in the letter section, I never read anything about it. For one, people don't wanna jeopardize their position in the scene by naming names. I spoke with Micki from Ben Is Dead, an L.A. based fanzine, about this and she told me, "I think what goes around comes around and if the promoter thinks it sucks, they should let people know because I wouldn't go see a band if I heard they were being assholes. But the average fan doesn't know that. I have a friend who just started working at Goldenvoice (a company that basically has a monopoly on promoting punk shows in L.A.) and when I hear the things the bands demand, I just say fuck 'em, I don't even wanna hear 'em anymore." When I asked her who in particular, she said, "Umm, Oh, I don't wanna name names." I couldn't tell if she caught on or not.

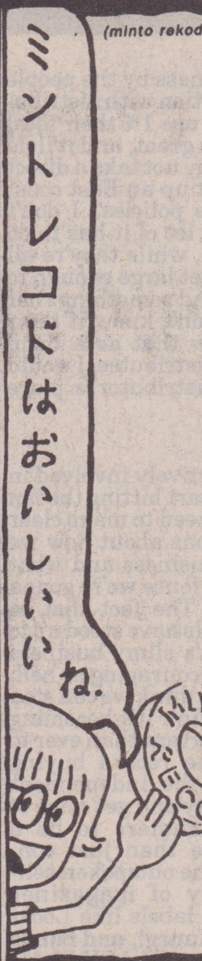
It's the kind of thing where the people in the know aren't saying anything, so the people in the dark are staying that way. I would hate to see things get to the point where people were writing into the mag going off on the business dealings of every Tom, Dick and Harry, if only because, as shown by the Christy Colcord/ BAD RELIGION situation, there are two sides to every story. But there are things that can be done. Promoters can easily send copies of ridiculous contracts they get from bands into MRR, and anonymously to boot. Bands, ever been approached by a label with a ridiculous record contract? Let's see it in these pages. Since most large indie bands and labels have built their success through a lot of hardworking, dedicated people in the indie scene, they oughta at least be willing to put their business dealings up front, and they should be willing to answer questions. Talking about money with bands is a very touchy situation; most bands look at it as a private thing. I don't believe that if you're doing your business honestly, you shouldn't have anything to hide. And for those who think it is anybody's business, consider that they wouldn't be dealing with the kind of money they are if it weren't for the support of the indie scene.

Sadly, there seems to be a lack of willingness by the people with the pull to actively try to improve the situation with distributors. Mordam and its labels recently agreed to use 1% their total profits to advertise in trade magazines. That's great, and it'll do some good for the labels in the short run, but why not take a direct action like taking 2% of the profit to help start up an East coast or Midwestern distributor with cool business policies? I don't know Mordam's finances, but I suspect that a lot of it has to do with the fact that Mordam, Lookout and A.T., while they're all running successful small enterprises, are not yet large enough to want to consider using part of their profit to fund something that would only benefit them in the long run. I don't know if their decision is "right" or "wrong", but I do know that as a band member with a record on a label that Mordam distributes, I would fully support a decision to fund an east coast distributor in place of trade advertising.

WHAT'S NEXT?

Almost everyone I've talked to lately who is actively involved in the punk scene agrees that the shit is going to start hitting the fan soon. We need to make clear cut decisions about how we run our business and what side of the fence we're gonna stand on. The fact that so many labels have stood up to Important's slimy business plans is encouraging as hell. But I don't think we can stop there. I think it's becoming more important than ever to involve the record buying public in the independent scene, to try and get some of these consumers to be a little more than just consumers. The outspoken self-sufficiency of magazines like MRR, labels like Lookout and Bluurg!, and bands ranging from BLACK FLAG to GREEN DAY has inspired the hell out of me, and still continues to. I'm hoping that we can continue to inspire newcomers to the scene through more than rad songs. Hopefully, we can get our shit together to the point where we can become a truly self-sufficient scene, where we can get distribution like the majors do without having to kiss ass and knuckle under to do it, and where we can support our bands as they grow larger by learning how to finagle bigger halls without having to put up with violent bouncers and corporate ticket outlets. Hopefully, the people who don't know anything about punk rock "independence" can learn and be inspired, and hopefully the people who scream "sell-out" and "rockstar" at the drop of a hat can learn to be a little more objective.

I'd like to close by telling you about the time Tim informed me that Profane Existence, a Minneapolis based political fanzine, was slagging off MRR as a sell-out for being distributed through Important (who has ties to some ugly, criminal major label). Odd, I pointed out, because Profane Existence still advertises in MRR. See, but I guess they're willing to make that compromise in order to reach a larger audience. I think the indie scene should be willing to make that compromise for a while too, but we're getting to the point where we're gonna have to make a decision: either you'll be content to deal, albeit indirectly, with criminal corporations who stand for everything you don't, or you're gonna start actively making the move towards greater independence. So what's it gonna be?



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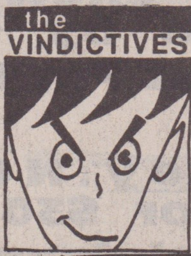

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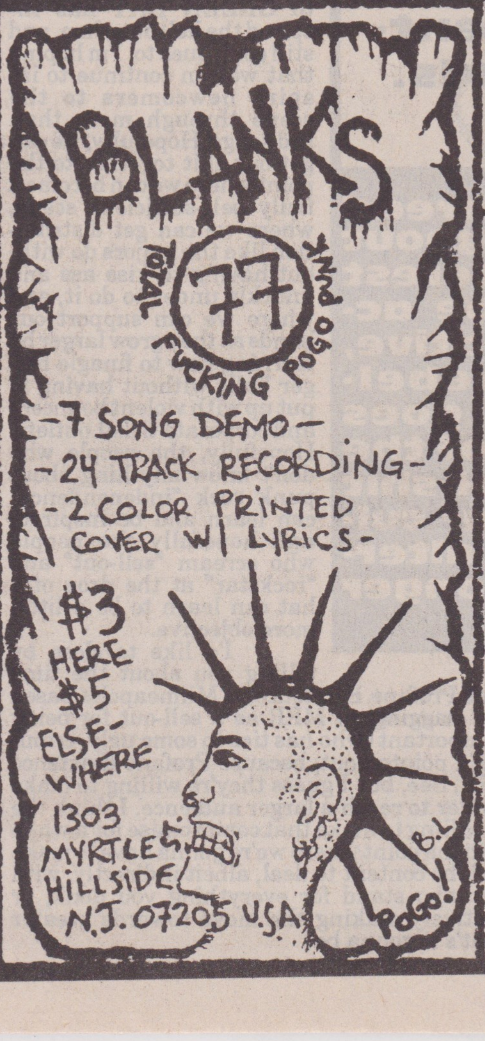

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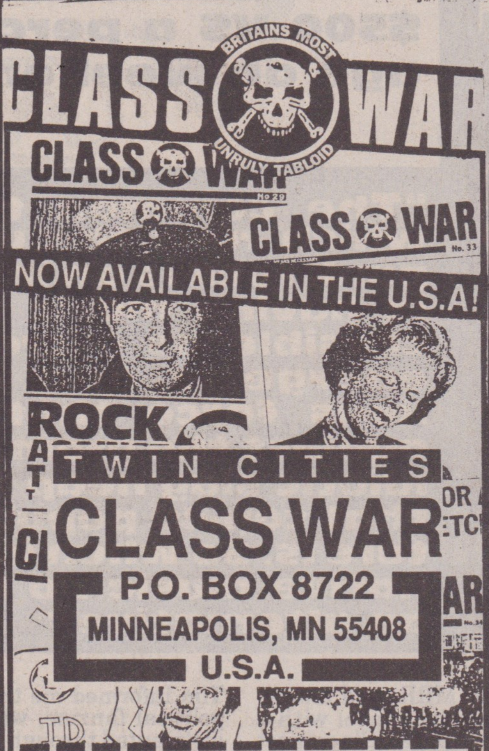

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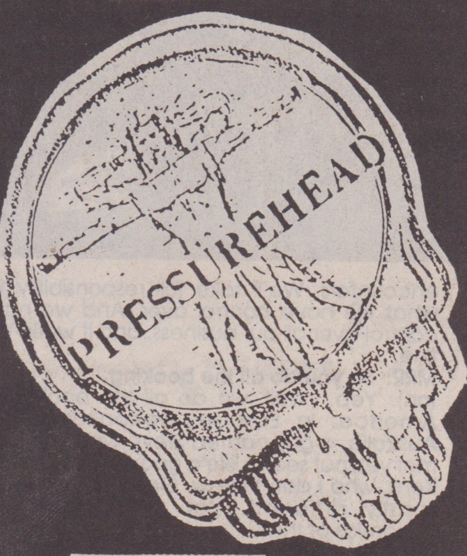

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THOSE OLD PUNK BONES KEEP CREAKING

FUGAZI

In keeping with Ben Weasel's article this issue, we decided to talk to Ian MacKaye of Fugazi/Dischord about the way the band and label do their business. Without intending it, they have set the standard for the way bands that get bigger and still can retain their punk ethic roots...in both maintaining a large degree of control over their dealings and still be able to reach a larger amount of people. Here goes. Tim

p: Daz

MRR: You're in a position that very few people in the punk scene have ever been in, both with Fugazi and with Dischord Records. Your new album has presold 160,000 copies, which is quite insane...

Ian: Pretty fuckin weird...

MRR: The band obviously has some principles in how it functions and the label has an integrity; how do you try and maintain this and what are some of the problems you come up against?

Ian: There are a lot of different levels in that. One problem is that when you start selling lots and lots of records, people who otherwise would totally ignored you start really loving you and really want to do business. Once your name appears on any one of a number of lists, whether it's radio or retail lists or whatever, it's these peoples' job to immediately track you down and try to get in on the action. From the band point of view, you end up talking to a lot of venues that are totally dominated by big rock acts, and that's all they've ever worked with. It's very weird, because you're suddenly working in a totally different domain where they're working for the dollar, and that's it. It's really different than when you're working in a small city in the punk scene and the kids who are putting on the shows are doing it just to put on the shows. And if they make money, it's great, but they usually don't make any money... and it's a community effort. The other problem is that people become very suspicious of any bands or anybody that sells that many records. There's a confusion or something about any band that sells that many records...they must have sold out—whatever the fuck "selling out" means. I personally never believed that; I always thought that it could be done. It just seems to me that a lot of times when people get to a certain level, because it's uncharted territory, they always sort of say, "Fuck this, let's go with it." But we (Fugazi) think this is the easiest way to do it because, by being in control, we'll take full responsibility for everything the band encounters. We'll take full responsibility for what we have control over. And we have control over all our business, and it works out fine.

MRR: So you do all the booking.

Ian: Yep. Well, we do all the booking in America. In Europe, DeKonkurrent; in Australia, a guy named Steve who I haven't met yet, but seems like a good guy; in Japan, Kenji, who I don't know. Geographically, it's totally different. You understand the dynamics of that.

MRR: So, what do you do when you go about trying to book a show? What are some of the things, when you talk to somebody, that you try and ascertain?

Ian: It depends on who we're talking to. Obviously, Fugazi only does all-ages shows and we always do low door prices, five bucks usually. In Los Angeles, we do six-dollar shows... long live Los Angeles (sarcastically). Those are sort of the obvious ones. We think it's really important to try and accommodate the amount of people that we think might come and see us, which a lot of times puts us in rooms that are really big and therefore run by straight business. This last tour, we played in Chicago. We played a big venue run by rock and roll sort of industry types. But two nights later, we played in Fargo in an Elks Lodge, with kids putting on the show. It just depends on where you're going. We have a lot of different contacts. The bigger cities are really the tough ones, because any rock n' roll industry town is going to be run by rock n' rollers, and it's really, really hard for anyone drawing more than, say, 100 or 150 people to find anywhere to play that's not just straight business. When I start working on a show, the first thing I would do is figure out who we're working with, and that really does make a big difference. If it's an independent promoter, somebody who's out of the community, when we speak to each other, we have a whole understanding that it's totally different. And a lot of times, actually, because I've done so many shows, I end up sort of walking them through a lot of things. We definitely try to make sure there's good sound systems, and make sure there's going to be some sense of control as far as making sure the show can happen. We don't want anyone to get hurt. We feel like we want to take responsibility for the gathering and we don't want to play in a place that's notorious for, you know, bludgeoning or anything, so we think about that a lot. When we get into big venues, I would be almost sort of back-peddling, making sure that... When you get into a regular venue, they're going to be able to hit you with a litany of financial charges that just don't apply to us. BMI, ASCAP... fuck that, that's bullshit. There's all sort of charges they just toss on you...because with your standard rock n' roll, where bands are making 12, 15, 20 dollars, that's a lot of dough and everybody wants a piece of it. But when you get into these lower door prices, suddenly the dough is gone, so it seems kind of ludicrous to be paying $500 for lights and stupid shit like that.

MRR: Do you guys ask for a guarantee?

Ian: No, we work straight percentages. Always. Expenses are covered first, off the top of the door, and then we do a percentage break after that. Usually 70/30, after other bands have been paid and everything...

MRR: In the smaller towns, when the promoter is usually somebody out of the scene, does it usually work?

Ian: Always. We've only lost money on one show in America, that I can think of, ever. We really only did one show that didn't break in the history of all the shows we've played, which is a lot, and that's kind of crazy. Maybe I'm forgetting a show, but there's only one show I can think of, and that was just an incredible parade of errors... the wrong address for the venue, the wrong phone number for the venue... Just the most unbelievable...

MRR: So, generally speaking, people seem to have their shit together?

Ian: Yeah. But we've had some pretty crazy shows, but we're always willing to work it out and make it go. There might have been a show or two were the people didn't make money, but we didn't make money. Our policy is that if there's money left over after the overhead, then we'll do the split, but if there's not, then we'll take nothing. But we're not going to pay the promoter if they lose money, because to me, there's a certain point where the promoter has to take a risk, but we're not going to stick them for a guarantee. That's because the way we approach all these things is that they're not working for us, and we're not working for them; we're working together on the show. We'll take the loss of getting there. When we drive somewhere, there's an operating cost every day for the band, but we don't care. If the show doesn't pan out, we're not going to just stick somebody.

MRR: The bigger cities are increasingly becoming a problem, so as you draw more and more people, it gets harder and harder to find people who have the people who have enough resources to put on a show like that outside of the corporate world.

Ian: It's weird. It's very interesting. It's because the halls that size are totally locked up. It's mostly towns that are rock n' roll towns where you really run into a problem... Obviously Los Angeles, San Francisco totally is one of the toughest towns for us to play...Chicago, New York obviously, Boston. In Washington D.C. we can't play in clubs. There's no club big enough for us to play there. We play only in a church halls there, which is weird, but there is no 14 or 15 hundred capacity room in straight venues in Washington. That's not even a rock town, that's just a town where they never have any big sized shows because not that many people go out and see bands the same way they do out here in SF. It's kind of crazy; but there are some cities that have big, big rooms run by really great people.

MRR: Like?

Ian: Minneapolis or Atlanta. Obviously, in a town I'm sure there's inter-scene politics where people don't like this place or that place, but we can't be too concerned about those sorts of things. From my point of view, dealing with them on a business level, they've always been really straight up. They've never fudged on any of the money or turned away people. They've stuck to the agreement. A lot of people say, "God, how can you go to these towns and work with some of these clubs?" I look at it like we're going into it and they're working totally to our specifications. One of the questions is, "How can you play this club when they always charge so much money at the door?" "But goddamn, look, they're charging five dollars tonight"- 'nuff said. There's a weird sort of sidelight to this that maybe it gives them some sort of legitimacy. Maybe so... but maybe also, the contrast makes things so ridiculous.

MRR: Do you think by doing this—I know it's not your intention to create peer pressure for other bigger bands—but it must be kind of weird when you play one of these places for five bucks, and the next night there's a band playing for eighteen bucks. Do you think that this is having any effect at all?

Ian: It never occurred to me, but someone mentioned it to me on this tour. It was definitely not our intention. But it's funny how some bands get really irritated as shit at about this stuff, but we just do it the way we want to do it. If people don't like it, they can fuck off.

MRR: And with this five-dollar door thing, you're able to still come back from tour making money, right?

Ian: Totally. But we also play a lot. We do long tours and we tour a lot, and a lot of people come out to see us. A lot of people say, "Well, you're able to do it because so many people come out to see you," but we've been doing it since the beginning, exactly the same way. The first time we came out here, we toured out with no record, not using any of this "ex-Minor Threat" shit on the flyers, played in a lot of weird spaces like art galleries and stuff like that...and from the beginning, we said five dollars, all ages, period.

MRR: Do you see anything on the horizon that might force you away from some of your punk ideals? "Punk bones creaking", you used that phrase the other day to describe your ideals asserting themselves. Are there pressures or obstacles that you aren't going to be able to deal with in terms of the values you have?

Ian: I don't think so. I haven't felt very compromised yet. The hardest part about it is being offered things and thinking, "Wow, this is sort of cool," then thinking about it and realizing that there's a whole other side to it. Sometimes, something will come up, like an offer to do an interview, or play a show. For instance, someone might say, "Why don't you come out and do this show and enough people will come and we'll fly you out and we'll do a low door price" and you'll think that's kind of cool. But, then you start realizing, "Wait a minute, if I do that, then it's an exclusive, one time show" and we have to go through all these things we never had to think about before. Also, when you start selling so many records, you have to deal with a lot more straight business things, like people saying we have to put this sticker on the record here, and that sticker on there, and we start thinking, "Wow, we're not sure we're comfortable with that, and we have to talk about it." I don't feel compromised at all, personally. If anything, I think in this band that we get a lot of pleasure in giving the finger to all of these people.

MRR: In what areas have you done that?

Ian: Contracts, and stuff like that. We don't use contracts. We never have, which is totally unheard of. The only time we used contracts ever was in England, which actually caused quite a little controversy with the people who keep their police uniforms in their closet. That was a situation where getting into England, you have to get work permits from the British government, and they have a thing where they charge you. They knew we were a popular band and they're very on top of their independent bands because they're so big in England. They knew we would do well, so the Inland Revenue Service, which is the I.R.S. there, let us know that we have to pay a tax on money we earn there. They have two deals. One is, at the end of the tour, you tell them how much you made, and they assess you, and that's that. Or, you give them an estimate of how much you're going to make, and you just pay them ahead of time a flat rate and hope they don't double check you. Because of this we had to show them contracts, we made up a figure and sent these contracts out, but also telling everyone that we sent them to that they were utterly and completely non-binding. They didn't even have the person's address on them. They just said "letter of agreement, this is how much we're going to make", quote/unquote. But it caused such an incredible stir that fanzine editors were staying up late, typing up rebuttals or whatever. It was kind of discouraging because the fact of the matter is that the contract was never used for anything, and when we got there, there were some shows where we made that much, some we made more, quite a number where we made less, and we never said boo about it. That's part of the creative way of dealing with things. Sometimes there are certain things you have to deal with, because it's the law. The question is: how do you deal with them? For us, the government wants us to pay taxes, so, we'll pay taxes, but we might not do it the way everybody else in the world is doing it, but we are going to do it. Because for us is more important to maintain. It's unfortunate, though, when when you are faced with that kinda thing and then they get it from the other side. People will say "Well, I can't believe that you would use contracts, I can't believe that you would pay taxes," but I think that they would be singing a different tune if they were in our position, totally.

MRR: There some other areas where I've noticed that you deal with business differently than other bands or labels that have gotten to this stage...you know, like in terms of interviews, you are very careful about who you do interviews with. You do zines, right?

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Ian : Definitely, yes.

MRR: But in terms of bigger media, Spin, Rolling Stone, etc...?

Ian : High profile magazines contact you and say they wanna talk to you. There's this one sort of feeling, "Wow, how great, they're taking notice", but then really there's this underlying thing where you start to realize that they're noticing you now because you've selling. Usually it's just one or two writers from a magazine that have taken an interest. We don't feel comfortable collaborating with them because we think they're shit. Ultimately, they didn't help us at all along the way and at this point we almost feel like that is definitely a situation that will legitimize them. And furthermore, we just don't care, we're not interested in that kind of promotion. We wrestle a lot with our self-promotion, we're really sensitive about saying in any way that we're like a good band or an important band. It's not our thing.

MRR: You do a lot of things differently. You don't even do T-shirts.

Ian: Definitely, no

MRR: And that flies in the face of every way of doing business that is known.

Ian: That's because people never ask or have thought about it. For most bands it seems that T-shirts have become as necessary as guitar strings, but it's just not so. A band is a band and T- shirts are like a sideline thing.

MRR: Some small bands though....

Ian: The way we look at it is this: there are small bands, young bands, who are touring and they're making $50 a night, maybe, so they make T-shirts and people at the shows say "OK, this is a cool band and we want to support them, we'll buy their T-shirts", it gives them extra gas money. I think that's the coolest thing, totally cool. I buy shirts, I don't even wear them but I buy them because it's a good way to support the band. Having said that though, there's two things that really bug me. One is, there's a lot of bands who are really popular, who draw a lot of people, and have the most expensive merchandise and are guaranteed sales. It just seems like its more income. I don't think that's Satan, it's not evil or bad, I just find it weird and uncomfortable. The focus has shifted completely. I've talked to bands who talk more about their new T-shirts designs for the next tour than they do about their music. That makes me uncomfortable. I would go see bands and T-shirts were at the back of the club and the band people would sell them so you had a chance to talk to them and that's cool. It's a little different to have a whole separate unit, or even companies that do nothing except T-shirts. We just didn't want to make T-shirts so we didn't do it. The first tour we went on we'd pull into these places and people would say "Do you have T-shirts?" "No". "No T-shirts?!" And we hadn't even played yet and they'd already be angry at us for not having T-shirts. They didn't even know if they liked us, they just wanted their T-shirts so bad. We knew this was like a weird phenomenon. I think all that stuff is a bummer. And just the fact that we've been bootlegged.... We've never made a shirt nor authorized anyone else to make a shirt, and they're rampant. So are stickers and posters and that alone points out to me the perversity of the situation. It bugs me as well that some people who buy these shirts think they're supporting the band, at least on a financial level. But ultimately, the only people profitting from it, besides the stores, are the greedy fucks who make the things in the first place. Also people say that we're losing money. We're not losing money, and the last fucking reason we'd make a shirt is because some greedy fuck is making it somewhere else. That is a bad reason to make a shirt. That's dumb.

MRR: Maybe this pertains more to the label than the band... You're selling a huge amount of records and Dischord has a manufacturing/ distribution deal with Southern Studios. Normally, I would say at this point that you would be buying advertising and display space on chain store floors and stuff like that. It's somewhat amazing that you're selling the amount of records that you do without dealing with that bullshit. Is this something you've put a lot of thought into?

Ian: As far as how we sell stuff ?

MRR: In other words, there's certain games or whatever that some labels, larger indie labels, play that emulate the major labels, but Dischord hasn't.

Ian: We're completely uninvolved with that ...we just make the records. I mean look at our ads. You've seen our ads every month, it's like "Here's the stuff we have, take it or leave it." There's been nary an adjective in anyone of our ads, ever. God I hate hearing about how "good" stuff is. I mean music is music, you'll find out whether or not you like it. You don't need to be told that something is "dynamic" or "fresh". Fuck that shit. I hate that.

MRR: So how's this work, though? Without playing those games you've been able to sell the amount of records that you've been selling.

Ian : Well, my theory is that there are 5 billion people in the world, and it's quite possible that there might be 100,000 people that bought that one record. I live in a town that's six times as big as that, it's really minuscule when you think about it and we're nothing compared to major labels. Major labels sell like 4 or 5 million records. I think what's going on here is that Dischord has been around for a long time, 10 years now, 11 in December, and the label has gone on and on and been a part to some degree of some small group of people of a number of generations of kids. It's grown just through word of mouth and people sort of know about it. It's become a part of some peoples' lives, just like for me punk rock has been a part of my life. I mean, why does anything sell a lot? I don't know, but down the road for some reason you just have all these generations of people. Kids today still buy Minor Threat records. 10 years ago, 15 year old kids were buying them. It's a lot of kids in between you know. I don't know why, but Fugazi has appealed to an enormous amount of people. I don't know why, but it wasn't our intention to appeal to a lot of people. It was our intention to play music the way we want to play it, when we want to play and how we want to play it. And that continues to be our goal.

MRR: For a DC band, Fugazi has been around for a long time.

Ian: Yeah, it's weird and we still like each other a lot. Well you know, it proably has something to do with us being older. We've known each other for years and years and years, so a lot of the stuff that might of come up has already been sort of hashed out over the years. We all come from a lot of bands, we've been through a lot of stuff together. If anything, to me, the success of the band has always been more of a strain on it than our personalities. Dealing with publishing; should we publish? It's a dilemma; it's a real problem. Here's a good example of one of those weird thgings we've dealt with: our records are being played on radio, maybe not so much in America but definitely in Europe. Radio stations are paying money to publishing societies in those countries. Money is being generated by the play of our music. Radio stations make advertising, then they play these records, and that supposedly that draws listeners, so then they pay the publishing companies who are supposed to revert that money back to us. But you must join a society—in this country ASCAP or BMI, each country has it's separate one. On the surface it seems really perfect. Here's a company that whatever money is generated when your music is played, they send. Like in England, seriously, $30 a play; every time they play your song, 30 bucks. Think about it—BBC plays to millions and millions of people. In this country there are so many radio stations, it's not quite the same thing, but if you're played on a lot of radio stations it can add up to, like, $100. That'll buy a lot of food. So, here's a company that says, "We'll give you whatever money is generated on the radio plays." And you think, "Wait a minute, where do they get their money from? They're not taking a cut of this?" When you start looking into it, you find out they have this thing where they'll charge clubs a fee, like $85-$100 a night. Like barbershops that play radio or tapes, they'll bill them for the year. They go and keep all of that money. All of it. And I think that we are entitled to whatever money is generated by radio stations without having to join into something that we don't feel comfortable with. We feel like if that money's being generated, then we should be able to get it. I know that one of the guys in Einsterzende Neubauten, I think, was trying to create an independent society to collect the money. But you can't do it, you can't get the money. A system is set and it's all computer-generated. That's really frustrating. We talked about it for a long time, like, "Should we join, take this money? What should we do?" At the moment, we've decided we're not going to join. We just think it's too organized, and we take offense at having to pay. In some some countries, like Spain, a guy came, and we were threatened, physically threatened. He wanted a percentage of the door, like ten percent of the door, for the society there. Ten percent of the door! And he came there in a suit and I was saying to the guy—of course I don't speak Spanish, so I had an interpreter—and I was saying, "We don't belong to any society in the universe, and we don't do any cover songs, it's all original material, and we're not going to pay this." The guy that was interpreting for me, because he understood the gravity of the situation cuz he was intimidated by the guy, I think he was saying something like, "They're uncomfortable with paying." And I was saying "We're not going to fuckin' pay!" But the guy kept saying to us, "Yes, I think you'll pay." And the promoter finally took me aside and said, "Listen, I know this is unfair to you, but if I don't pay, then they'll blackball me and I won't be able to do shows anywhere." So I said, "Okay, take the money and pay him. I want you to contact a lawyer or some legal person and see if you can get the money back. If you can get the money back, give it to a clinic or something. But try to get the money back, because this is total bullshit." I hate it, man. It really drives me crazy. Just because of that situation alone, and the situation in this country when people try to charge us for those sorts of things—ASCAP or BMI do the same kind of thing, not nearly as much money and nearly as heavy, either— and you say "Well listen, we're not affiliated and we play all originals," I think a lot of times bands will still be forced to pay it, and that's just wrong. That's bullshit.

MRR: Also UPC codes, you said that was something...

Ian: You've got to remember that sometimes, the band and label differ. The label policy is basically that each band can decide. We'll never put it on our artwork, because that's just the worst shit. But we've talked about it, and some of the bands on the label have no problem with the UPC sticker, and they would like to use it because they would like their records to be able to get in wherever they want them to go. And we can respect that. Fugazi just don't like those things... Seems like... and maybe it's just a parting shot and they're going to become just as much a part of life as the video machine and the telephone. And maybe they aren't anything but crazy looking pricetags, but to some degree, they represent a kind of automation and "product-izing". It also seems that most of them are utilized by chain-shops for their inventory which is actually kind of great because if anything, it does keep the prices consistent. We have a problem with our records because they say "Made In France", so sometimes stores will say "It must be an import", and charge whatever for it. But this way, if chain stores buy Dischord records, they would be able to wand in the UPC thing, see how much they paid, and it would automatically put the price on, so the next person who gets it in would just run the wand over it and the price would come up. If we could get UPC to mandate the price of the record, we sure as fuck would do it. That's kind of a great idea, but that's kind of impossible, because ultimately, the chain stores will always assign the price. It's merely a series of numbers, like catalog numbers. The problem is, to get those bar codes, you have to join the Universal Pricing Code company, which has a monopoly on them. I think it's still $300 to join, and for that you get like 50,000 numbers. But for a small label just starting out—they're already fucked because vinyl is being phased out—but if they want to get into a store and it became mandatory that the UPC sticker be on there, then they have to pay 300 bucks just to get one. I personally think that if reaches the point where there's mandatory stickers, then either I will or someone will go ahead and kick in 300 bucks out of their pocket, buy 50,000, and say "Free UPC codes to anyone who wants them." That's the only way I can see getting around it. It's kind of like a "1984-ish" sort of thing, us saying, "Oh, it's going to be mandatory", but we feel that just because it really is for the chain stores and we really think that independent stores are really, really important and great, we're just not inclined to do it. It just seems that everything we're doing is making things easier only for chainstores, and personally, I think we'd rather see people go to the indies, the "mom & pops". Quite honestly, even though I'm happy the chain stores are interested in carrying our records and will sell our records—they're interested in anything that will sell, of course—they've never supported us at all. And indies have supported us from day one. Period. It's a tough time for independent music right now. I mean, the vinyl crush has really hurt a lot of shops and the bigger independent bands who are, I think, now so dissatisfied with independent labels—and I think justifiably in a lot of cases—have made a decision to start working with the majors, which I don't think is bad, or wrong, it just means that they're not going to be going into independent stores in the same way. So now, people who want to get their independent music can just go into whatever chainstore happens to be in their local mall.

MRR: What about the Ticket-master thing?

Ian: Well, that's something we're starting to grapple with right now, the advance-sale ticket thing. One thing about going into these bigger, more established venues run by rock industry people, pro-duction companies, or whatever, is that they are tied into each other so that everyone has an exclusive on everything. And unfortun-ately, a lot of these rooms have exclusive deals with Ticketmaster, which, now that they've bought Ticketron, is the one and only computer-automated advance ticket company. So because of this, they've been able to jack the prices up. In Chicago, there was a $2 service charge, I think, plus $1.75 if you do it over the phone with a credit card. Which makes it $3.75, which is pretty ridiculous, when you think that it's a 5 dollar ticket. It jumps up to $8.75, which means that Ticketmaster is making well beyond the amount of money the band is making. There's been this discussion because the one good thing about that is that a lot of people who do want to see us come from rural areas and they can call in and get their tickets, and we thought about this for a long time, that maybe that justifies it. But ultimately, it sucks and we're going to try to find a way to get around it, cause we're just not interested in having to use this service, and we also think the monopoly of it is unhealthy- totally unhealthy. We just started thinking about it, because this tour's the first time we've really run into it. It's one thing if Ticketmaster has tickets for sale and someone can get them that way. That's fine if there's still 500 at the door and you can come down and get them for five bucks. What we're running into this time though, is that our shows are selling out in advance, which means that virtually every ticket is through Ticketmaster, which means that no one can get in for five bucks. Everyone had to pay $8.50 or $8.75 or whatever.

MRR: In other words, these clubs don't have the choice of selling tickets at local record stores?

Ian: No, because these clubs have signed a deal with Ticketmaster. The club gets a piece of every ticket—50¢ or 75¢ a ticket, on top of what they're already making off the show. But if they were to sell at a local record store—even if they were to sell at the door not using Ticketmaster-generated tickets—that would be heresy, as far as Ticketmaster is concerned. Ticketmaster would say, "Right. Okay, we're now going to charge you 5 percent," because they charge the people they sell tickets to, and they charge back against the show. We had to pay 3% of the door to Ticketmaster. It is unbelievable. They get you coming and going. We're just starting to think about it, like I said, on this tour. This is one of those things that just came up. It had never occurred to me. And I thought, "Good, if you want to sell them through that company that's fine." If you have advance sale tickets, people can get tickets if they're driving 5 hours to 4 hours, which people do all the time. They want to make sure they have a guaranteed ticket. But I think now we're going to have to try to do a mail order kind of thing. Like ticket mail order which, God, man, the logistics of that are really intimidating. Either that or people who are from way out in a rural areas are going to have to call up a friend and

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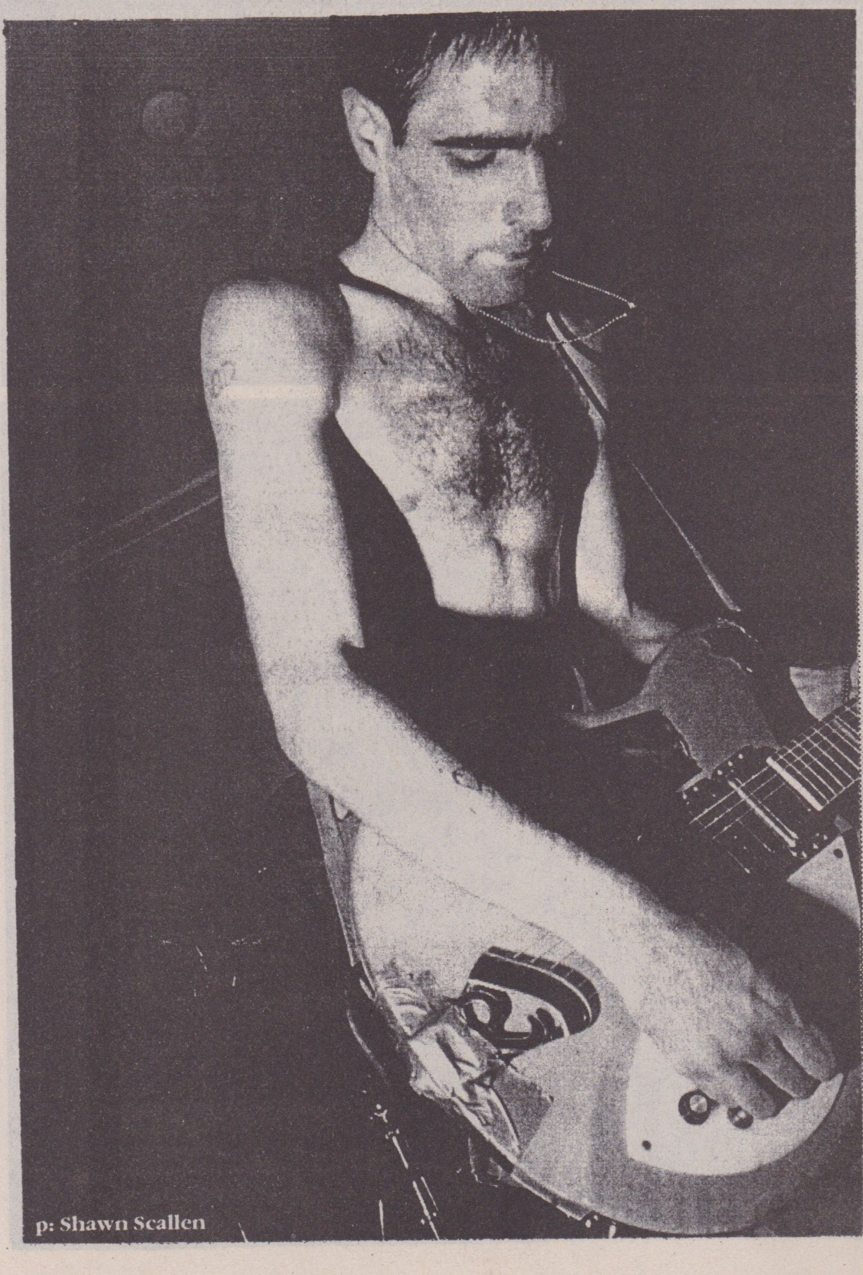
get them to pick up a ticket for them. You know we hate to make things so inconvenient for people, but tough shit. They're going to have to work on this one with us on this one. Besides, the price of a phone call is got to be cheaper than ...

MRR: Just before, you said that you don't have anything against bands signing to majors, which sort of seems to fly in the face of a lot of your ethics. And I think I've heard stories of majors calling you guys up and you basically saying "Fuck off." So can you elaborate on your attitude about that?

Ian: Well, the reason I don't have problems with bands who do their business is because it's their business. And I think that punk rock or hardcore, whatever the fuck you want to call this nonsense, I think people are way too up in other people's business and way too busy policing how other people operate. Our point is not what other people do; our point is what we do. It's their choice and their business, you know. And people, if they don't like it, don't have to support the band. That's the bottom line. We have the power of choice as humans. Human beings, like as Americans at least in this "wonderful society" of ours, we don't have to like anything. And I have yet to find the music that is the necessary nutrient for life. It's weird, it's as if people...I mean a food tax, I can see rioting. Like if suddenly they wanted to put a 50% tax on food, I could see riots breaking out because we must eat. But if a band signs to a major label then if you don't like it then don't buy the record. You don't need it to survive. So it just seems kind of ludicrous how much people have invested into these sorts of things. Our point is that we feel like majors can't offer us anything except for greater distribution, and that so-called greater distribution is totally at the expense of the shittiest promotion possible, in my opinion. I feel like, when you sign with a major label, a lot of the time you're making a deal with them that, basically, they're making an investment in you and they've got to flesh out their investment. We are totally sensitive about how we're promoted. Even within the realm we're working in now, we have a lot of problems with certain stores or distributors advertising us and using adjectives with our name. That's a drag for us. We don't like that. God forbid if we accepted a gift or a loan or an investment from a major company who then now will want to recoup that money. That makes total sense; it's business, it works that way. I've met plenty of A&R people that are totally cool. A lot of A&R people are younger than me. They're ex-punk kids or punk kids still, just guys that are working there and they're always friendly. It's weird to know them, because I know them from before. I know them from, like, community stuff. They call and they're like, "Hey, would you be into doing this?" and, "No". Some of them are real slimy people, a couple of them are like, "Hey, really want to get together with you. I got a deal, I think you really need to hear this deal." This person might say "I wanna fly down, have lunch." And I say, "Listen, I don't want to waste your time and I don't want you waste mine. We're not interested, and we're not going to sign." I think it's funny we've actually gotten criticism for our sort of flirting with majors. We're not assholes to them or anything. We're just like, "No thanks, thanks for calling" whatever, cool. We're as unflirtatious as possible. We won't even meet with anybody. Once in a while an A&R person might come to a show and say, "I just wanted to meet you, I really respect the whatever la, la, la." "That's nice, thanks," but we're just not into it. Because we know no matter how nice the A&R people are, all the people we might deal with, ultimately there is going to be somebody who works for some part of the company somewhere in America that's going to say, "Okay, I gotta sell this. I'll do, like, a 3-D popout poster or whatever." Also, just the kind of public relations, we just don't want to be told how to sell ourselves. We're just not into that at all. I think, actually, that the majors now, they've started to reckon with the impact of independent alternative music. Totally have had to reckon with it, because they're signing bands now who already have a totally built-in following. They can't tell a band like Sonic Youth, "This is the way you're going to be from now on." There's no fucking way. Sonic Youth have established themselves ahead of time, so the kind of deals they're getting with the majors are totally different than the kind that used to be, where you come in and the labels kind of dictates to you how you are going to behave and what your thing is going to be. Which I think is kind of great. It's just too bad that the independents couldn't keep up with what the bands needed. And honestly, I think that the big argument for major labels has been the greater distribution, and people always say "Well, greater distribution, but then you get ripped off and people are assholes." But that's got to be better than getting ripped off and treated like an asshole by an independent having shittier distribution. At least you have the greater distribution out of it. I'm not trying to slam all the independent labels, it's just I think there is, unfortunately, a problem with the way the labels have run. I think that they have tried to become...it's a tough ground to be between a punk label and a major label and you're trying to operate and it is hard to know were there is a middle ground. And I think that some times people lose money. We are lucky, we have kept real tough control over how we were going to do our records as a label. From the beginning we have said that this label is documenting a community in DC. We put out our friends records or bands that we think are important. We don't make any bones about it. If people want to call this exclusive, that is cool. I have yet to meet any collection of people that wasn't exclusive just by the nature of being a collection of people. I can take that kind of shot. Ultimately, we have no ambitions other than to do what we do, to document. And the fact that it sells a lot of records, that is great that is incredibly great. But I honestly don't think that if we weren't selling as many records we would stop the label. We'd still be doing it. Not every one of our bands sells many records. Most sell


p: Shawn Scallen

5,000 or 10,000, which is great for an independent. Even if there wasn't a Fugazi we would still be going on. In my mind, we close up shop when the community closes up shop, because then we would have nothing to document. That's a really nice thought for me. I kind of like the idea of saying "OK cool, we did it and it's done." And that is really a great, great thing. I'm not interested in branching out and I sure as fuck don't want to be a record label owner, record label boss. The rock and roll industry sucks; it is shit. It is the industry that generates insane amounts of cash and it sells art. Art verses cash, business and art, and it is such a tough thing. I don't think that business people are evil for doing business and I don't think that artists are evil for doing art, but there is somewhere were the two get together that is evil. It sprays everywhere. It is just a problem in the worst way. I'm not intimidated by big amounts of money and I don't mind—we make a lot of money, we made, aw fuck I don't know, we do well, we could live off the band pretty easily—and yet I feel we are totally right down the line. We try to keep our eye on every element and make sure everybody that works with us is also making money. It is interesting to me that we have done shows were the people will say—we will go do a show with a particular political group somewhere and the way I look at it, if we draw a thousand people we are going to give them the same percentage as anybody else, or more, depending on the group. Like if some group of people, some punks get together and want to do a show, when we go to do a show some people will say to them, "You don't want to do a show with Fugazi, it is going to be too big and it is so much money." The way I look at is, "Do the show, goddamn it, you are always doing shows where you are making no money, where you are losing money and you are stretching and stretching. Here is a chance to do a band and you are going to make money." There is nothing wrong with making some money to live. It is not like you are making money to go buy a CD player or to go rent videos, it is money to operate on. And even if you were going to go buy that, that's fine. We have no problem taking care of the people we work with. At the same time, we do tons and tons of benefits still is Washington. It is all too easy. *(Laughter)* It just works. I think people think that we are demanding. But we're not demanding. We have limitations, we know what we are going to play and what we are not going to play. No club is required to put us on. Demands are when you force somebody to do something. We don't force anybody to do anything. But if they want to play ball, they have to go by these rules. Another thing I think people think is that it is so hard. It is hard and so much work and so difficult. I don't think for us it is nearly as hard for us on this end. This is prevention. If you do it the other way, you end up being a shitheel.

MRR: Why do you think most bands that have gotten this close to this kind of juncture have not exercised this kind of perogative?

Ian: I think that there is a real intimidation. I think people get scared. It is. It is heavy duty stuff. When it comes to money, you can get into some extremely nasty situations.

MRR: And you were just saying it is easy...

Ian: It is easy. Well, there are two different things here. It is easy to do because we are totally comfortable with what we are doing. That is why I am saying it is easy. There are moments, and this is why I am saying people will definitely become intimidated, because there are times when lots of money is being generated and people are getting freaked out. They say, "Well Jesus, if there is this much of money shouldn't we be signing a form or something?" "Well, fuck that. Why? Why should you sign anything?" I guess logistically, time wise, it is a lot of work. Also logistically, if you're doing a lot of shows, and you are making this much money, you should be able to find people to help you work. As opposed to going to somebody else to do the work for you, find somebody to help you work. We are not lucky for this, but we have worked, as far as the label. Sometimes people say, "Well, you are lucky you have your own label." We are not lucky to have our own label, we worked our asses off to maintain it and keep it continuing. We are fortunate, maybe, because it makes things different for us. I mean, a lot of bands do not have labels they can turn to. Their choices are pretty slim. Like a band at our level has a choice of either an independent label that treats you like shit and has shitty distribution and a major that treats you like shit and has good distribution. It is kind of obvious which one I might choose. The sort of symbolic gesture of sticking with an independent label is sometimes cutting off your nose to spite your face. There are a lot of people involved in independent music who are total shitheads and would easily make a transition, and usually do make the transition, in about one or two years to being a shithead in straight society too. Just because they happen to be wearing the jacket of independence or whatever, doesn't mean anything. People are good people or bad people. I have met people who are straight business men or women, who run straight rock and roll clubs, who have never even really heard of us and only know we do well, who are totally decent straight up good people, who are totally blown away by the way we operate and the show we do, totally blown away by the kids, just loved the show and are good people. Being a punk doesn't make everybody a nice person or worthwhile even. To say the least. We work both sides. We go all over the place. We have this label so we are able to have that. I have had years of experience with booking and I enjoy doing it. And the band itself, the four of us agree. That is an unusual thing. Other bands I have been in, we just didn't agree with how the business should be handled. And when you don't agree with the way business should be handled, it totally undermines everything. No wonder bands just thrown their hands up in the air and say, "Just give it to somebody else to handle". If they themselves try to do it sometimes in a band where there are four or five different ideas and they are intermeshed with personal opinions and personal problems, it is just like, "Fuck this, let's give it to someone else to deal with", and that makes sense. Again, I don't think that bands who have management, I don't think they're fucked, I don't have any ill feelings for them. I think it sucks when I hear about bands being ripped off. And I hate hearing about labels jerking bands off. And I hate hearing about management being shitty to people at the risk of a band's reputation. That is the only thing I think people should worry about. Their reputation will get severely damaged and they should be very, very careful about how they are being represented by other people.

PARK
Marshall

p: Shawn Scallen

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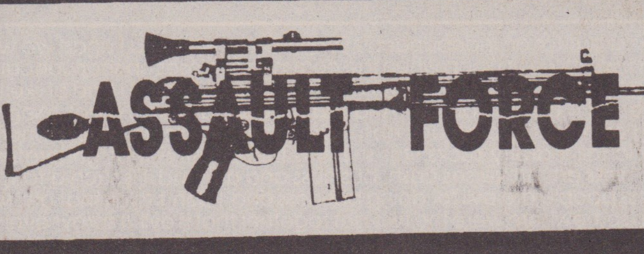

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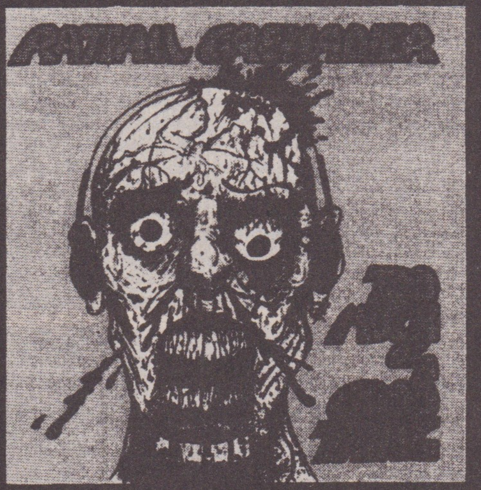

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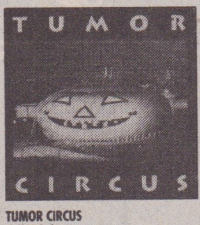

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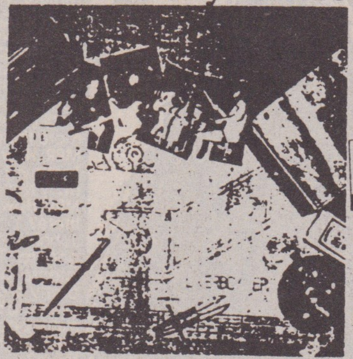

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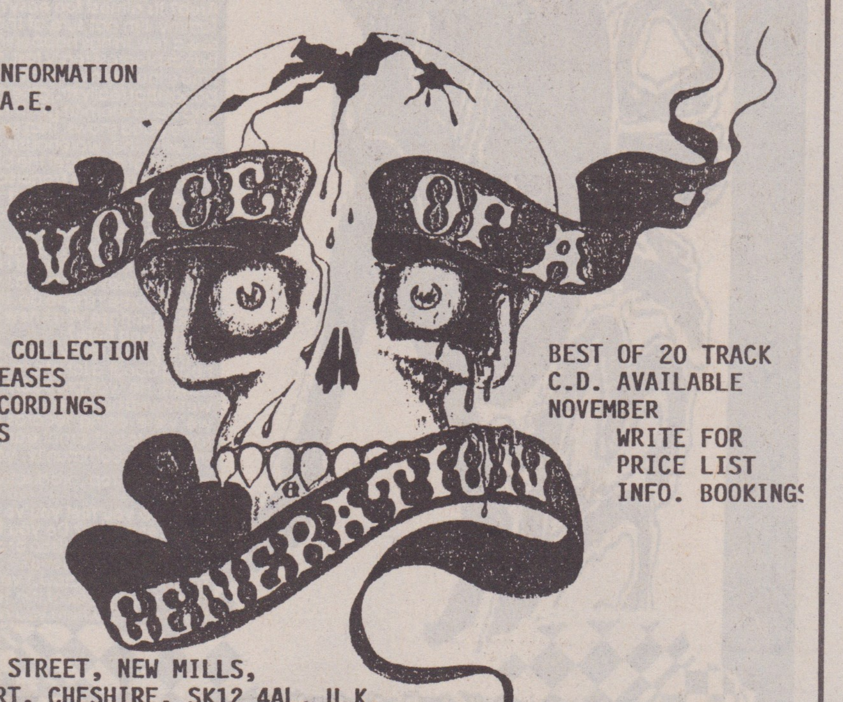

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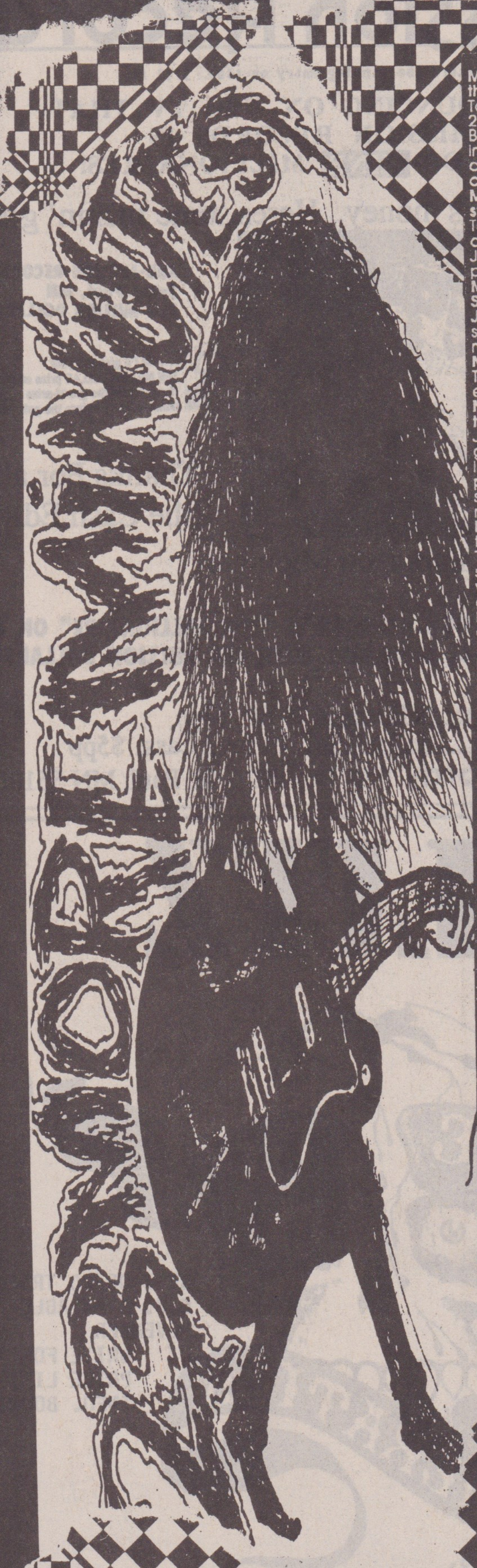


Interview by Lance and Jux

MRR: Do you want to start out by telling about the band; your background?

Tommy: Yeah, we've been around for about 2 and a half, almost 3 years, came out to the Bay Area last year, liked it. We have a seven inch out on Very Small Records, various compliliations and a spilt twelve inch with Logical Nonsense on Very Small.

MRR: Has it been the same lineup from the start?

Tommy: Yeah, we started out with bass and drums originally. Stayed that way for 4 months. Johnny lived down the street, we just started practicing and then we got a guitar player.

MRR: What made you move out here from Sante Fe in the first place?

Johnny: Just to try a new scene out. It's really small in Sante Fe and to expand the band. Just more things happening here.

MRR: How long have you been out here?

Tommy: I guess we've been out here since early March.

MRR: How would you compare it here to back there?

Johnny: You see a lot more here--just life in general. The problems, living that stuff. More intense out here, back there it's like a real pretty place but not much else and there seems to be a lot more growing out here, a lot more people.

MRR: Did the band play quite a few shows out there?

Tommy: We had a venue for awhile, but now shows are pretty much put together by whoever's motivated enough to get it all together. We had a couple venues, one called Rockin Tee Pee which is still going and we had a place outside Sante Fe called the Circle A Lodge, and we had a few bands like Dissent play there. So there's places to have shows, it's just that you can only average so much being in a small town. So you either play a lot of parties or you end up playing only once every couple months. It's different than Alberqueque because Sante Fe's so much smaller. There are people doing stuff, you just don't hear about it that much.

MRR: Sounds like the small town punk rock syndrome.

Tommy: But there's a lot to be said for that, I like that close knit type scene, the people are a lot more personable, and when shows do come around they're fully supported. Unlike a larger place where bands have a certain idea what it's like, and when they arrive it's nothing like that, because there's so much going on. They can easily be put off or something or just having the expectations torn down.

MRR: Do you think that's the case with the Bay Area? Its almost too easy?

Tommy: I'm not sure of that yet, personally. I see a few things happening, I've seen some bands progress really fast in a short amount of time either from a novelty a band has or some bands that really struggle and try to work hard and don't seem to get the easy record offers or the good shows. That's what we're trying to do with the warehouse shows, give area bands that don't get the big shows a chance.

MRR: Being in San Francisco now, do you feel more alienated; was it hard making the transistion from a smaller town like Sante Fe to the bigger Bay Area?

Johnny: Not really, I adapted pretty well with our circle of friends and all helped with that. Being employed and all the stuff going on. Always something to do, that helps to ease in.

MRR: I suppose you knew a lot of folks before you moved here?

Johnny: Not really, actually. We knew of or heard about a lot of people. We knew David Hayes. He was probably one of the reasons we moved out here. To be closer to the person we were doing records with. There's other reasons too, it's real easy to stagnate in our small little community, whereas here it's almost nonstop productivity--always doing things.

MRR: Do you feel you've really merged into the scene here? Do you feel like a Sante Fe band in San Francisco or do you actually feel like a Bay Area band?

Tommy: I don't know, I've got mixed feelings. I don't really look at it in terms of geography. I look at it at where you are at the time.

MRR: Do you miss Sante Fe at all?

Johnny: I just miss my friends occasionally. But once again there's just so much going on here and new things to be discovered, new lives, so I can't really say I miss Sante Fe--it's a city. Miss the people, the landscape's pretty nice, and the mountains. The problem is there's plenty of beach but no water.

MRR: How would you describe 23 More Minutes' music?

Tommy: I don't know, that's kind of hard, because all three of us come from completely different backgrounds. And it reflects what's happening and how the band's progressed. When I met Keith 3 years ago and started playing it was amazing how quickly he progressed. He just started playing and writing songs and we still use some of the things he first wrote. It's tough to pinpoint just what our music is or where it comes from. Keith is just basically a cowboy junkie, and Johnny's a motorhead, and I work in a bakery.

MRR: So all three sing the different songs? Is it who writes it, sings it?

Johnny: Most cases we write them together. We lately have been singing about personal things that touch us and certain sociological things that arise in relationships, not only romance-wise but inter-relationships with friends. So we identify with each other's point of view as friends. So that's how it kinda works. Some of the words can get a little introspective, but if you're using music as a vehicle to get a point across how could they not be introspective.

MRR: Yeah, one of my favorite songs is "Faithfuless Guy", but a lot of people don't like it because of the part "make you my wife," but I guess that's sarcastic?

Tommy: Well, when Keith wrote that he was quite involved with this person and it was just sorta his way of communicating something that she couldn't hear. And I think out of aggravation and wanting to get the point across, he wrote that and it just sorta stuck. Talk about a totally introspective song, that's totally how he felt. It's neat when people see the dedication he was trying to get across. Because I think a lot of people want to strive for that--someone to spend a lot of time with, long term.

MRR: OK, the band is going on tour?

Johnny: Yeah, September, pretty much all across the country. Up to New York and across.

MRR: This is your second tour. What did you think of the first one?

Johnny: Great. The best vacation I ever had.

Tommy: We took David Hayes with us. The 7 inch was out and we had plenty of demo tapes. Let's see, memorable shows? It was seven weeks and I guess the times I best remember were not playing. Not many problems, a few cancellations.

Johny: ABC No Rio was great. I hope they fixed that leak in the ceiling.

MRR: What do you feel weighs more for you in the band: music or the lyrics? What do you spend more time on?

Johny: For me it's probably music, but moving out here I think it's more towards the lyric side. There's alot more happening, a lot more I'm seeing.

MRR: Has there ever been a situation where someone wrote songs and someone else didn't agree and you had to drop part of a song or do you think that would ever happen?

Tommy: There was one song that Keith wrote called "Bad Influence" that he decided to drop, he just didn't feel right about it. But it was something that he decided, not me or Johnny. But we've never had any conflict on song writing. Johnny and Keith just usualy have their lyrics and then they sit down and write the music, and I sit down, write a little and think about it differently. I like everything they write. For me it's just trying to get along with everyone. Not so much a music thing.

MRR: Yeah, there was a time when bands used to go on tour and take everything for granted, but I guess that's changed.

Tommy: We try to get involved and get to know the people and a lot of the places we're going to this year we were at last year. It's going to be like hooking up with old friends or something.

MRR: There's more of a community now

among bands where bands know each other and help each other out. Do you think there's more bands that you can relate too?

Johnny: Yeah, they're pretty much like our friends, in the East Bay and around. And the bands from New Mexico were great.

Tommy: It's kinda neat in this area because all our friends are in bands and are all in this basic neighborhood. Yeah, basically this house, (the Big House).

MRR: It's funny though, cause I could never figure out how this community has come about because it's so easy for bands to become friends and then stagnate, like some of those in straight edge bands. But this area is pretty different?

Tommy: Yeah, it seems that a lot of communities pay too much attention to image. I think this area's great. And of course a lot of bands here aren't from the area.

MRR: 23 More Minutes, where did the name come from, rumor is that's how many minutes are left when you turn a record over?

Tommy: No, Keith and I had a friend who was working over at a bar and grill thing, we were waiting for him to get off work and he said he gets off in 23 more minutes. Keith looked at me with this light bulb over his head. But we'd like to say it has other apocalyptic meanings, How long our set lasts...

MRR: So how did you come about getting on David Hayes' label, Very Small? Most of those bands are from the area.

Tommy: Well, the bribe money helped a lot.

Johnny: We just basically met him with Plaid Retina in Sante Fe, and we just started talking and we were considering doing a record and we asked him if he'd be into it.

Tommy: The way we worked it was we just paid for the studio, and then everything is taken care of. I rather do it that way, it's easier. We worked with Alex Sergay, and want to work with him again this year. He's a nice person.

MRR: Not to change the subject too much, but when you play, do you get a lot shit for the clothes you sometimes wear?

Johnny: You mean dresses? No, not yet. I just get puzzled looks because people don't know how to react.

Tommy: People ask me how old the girl in the band is...

Johnny: But not really any homophobic remarks or anything like that. I guess they would rather ignore it.

MRR: Is there a point you're trying to get across by it?

Johnny: To me, it's something to destroy that male macho thing. You know, I don't look a certain way.

MRR: Yeah, especially the guitar player who plays the most phallic instrument, the most macho part of the band.

Tommy: Yeah, and they're suppose to have the really hot cars and ...But johnny's got a really nice red mini-skirt. And that dress last week was pretty hot.

Johnny: But I do kind of sense people who are intimidated by it, comments, laughing. I've done it occasionally on tour. And there were people who really enjoyed it.

MRR: So, up on stage do you find it easier to wear pants or is it more convenient?

Johnny: Not really, the skirts I wear are pretty big so a lot of movement, you know loose fitting.

Tommy: Nothing wrong with a little breathing. Makes those guitar riffs go a little faster.

MRR: OK, another shift here, do you know of any good scams for punks who don't want to work?

Tommy: I know of a scam, Josh from Sawhorse and I work at this bakery where we can get free bread. So we supply a lot of houses around the area, and to bands before they take off for tour.

Johnny: Lost cat.

Tommy: Oh yeah, here's a scam. If you're on tour and you don't have a show, you go to a residential neighborhood and you steal a cat. A few days ahead of time. Then posters go up for the lost cat and you can name the band lost cats, so you don't have to worry about flyers. Then you set up, play the show and pass a hat around and you end up getting 15 bucks or so. Enough to get to the next town. Then you return the cat as you're leaving town and you usually get a reward, sometimes a $100 or so.

MRR: Do you all live in the warehouse, all live together? How does that work?

Tommy: Yeah, well all three of us used to live together in a one room apartment, we weren't around much, but this time I think we wanted to live real close to make it easier, for practicing and stuff. It used to be the New York house and now it's becoming the New Mexico place. But we try to do shows there about once a month or so. When bands come through.

MRR: Like what kind of bands have played there?

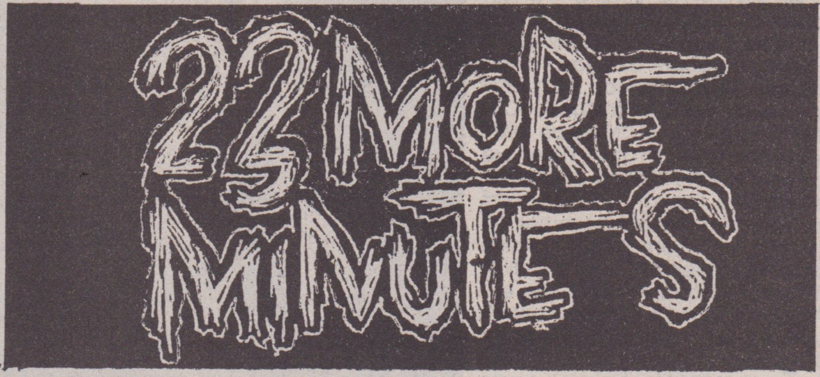
Tommy: Oh gosh, a lot...

MRR: Filth, 23 More Minutes, Econochrist..

Tommy: Nuisance, Schlong, ah most area bands have played. But Mr. T Experience hasn't played there.

MRR: That's OK, they've played everywhere else...

Tommy: Born Against, Rorschach, and a lot of bands just stay there. Sometimes they're free, but if a band is touring then we usually try to get a couple bucks. No promoters, a small feel to em. We just ask people to pick up their trash and when Blatz plays there, we ask Jesse to keep on his clothes. Yeah, and we've never had a problem with fights or things. Mostly they're cool about it and watch out for everyone else. Pretty much everyone knows each other.



MRR: Well, anything else, the proverbial closing comments?

Tommy: I'm kinda angry that Snuff broke up...no maybe I'm glad they did. Everytime a good band breaks up, it moves everyone else up one, I guess.

MRR: Yeah, 23 More Minutes is sounding better already...

Johnny: Hi to our friends back home.

MRR: Don't bother, they'll probably be moving here next month...

Tommy: hahahahahahahahhahaha........

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POLITICAL ASYLUM

Very much an internationalist outfit! Formed in Scotland during February, 1982 "when we first practiced in our then bass player's bedroom. We wrote the song 'Disarm Or Die' and also did a cover version of the UK SUBS 'Warhead'." Their recently released Window On The World LP benefit record for various organizations including local anti-Poll Tax groups in Scotland, Counter Information and Black Flag - displays the band's ability to produce exhilaratingly tuneful punk/hardcore both live and in the studio...

The following interview took place over a curry in the Mandeer off Tottenham Court Road Central London. Outside it was snowing and somewhere in the Middle East the Gulf War raged on. Andy Chapman encouraged vocalist and AK Press/AK Distribution/AKA Books "mogul" Ramsey Kanaan to mouth off...

MRR: Over the last eighteen months or so you've devoted more of your energy into Distribution instead of POLITICAL ASYLUM - why?

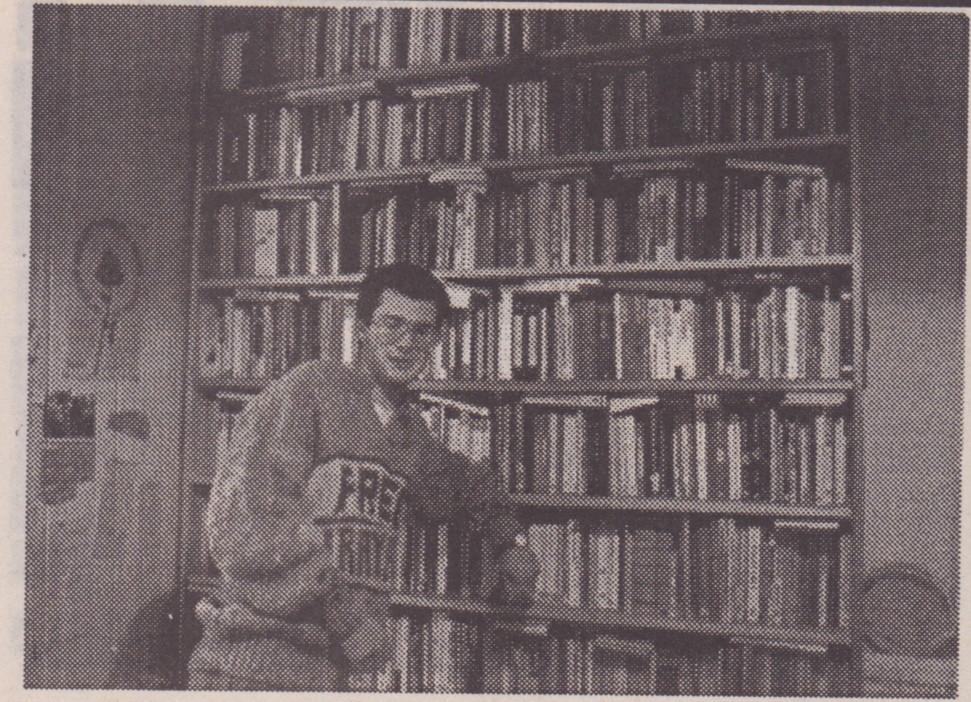
Ramsey Kanaan: Well because AK Distribution or shall we say the AK "Empire" - which as well as distributing literature also involves publishing and mail order - has really taken off during the last couple of years to the extent that it's now a full-time job. But partly it's just being a victim of circumstance. Coincidentally POLITICAL ASYLUM since 1989 haven't exactly done much at all. When we came back from North America in summer of that year Stevie Dewar - our guitarist emigrated to Holland and our drummer left so I'd more time to devote to the massive multi-national expansion of AK that's still in progress. To some extent the two are entwined... AK Distribution grew out of my direct involvement with the punk "scene". I started selling 'zines before POLITICAL ASYLUM existed and in 1981 I met some people from Housmans a radical bookshop in North London - who were doing a stall at a CRASS gig in London. I got to know them well and they started giving me more political literature and it just sort of organically developed from there. I still do stalls at POLITICAL ASYLUM - and other - gigs and the first thing I'll do when we're touring is check out a town's local radical bookshop so... business and pleasure shall we say are still combined.

MRR: Obviously music is an extremely powerful medium for conveying ideas and has the potential to evoke a very positive response from the listener. In contrast - and arguably so literature has a tendency to alienate because it demands more concentration whereas music can create an immediate impression without too much effort from the listener. Would you accept this?

RK: That's a very tricky question to answer. .. Firstly you could argue that because music is easier to listen to, is more immediate or whatever then people only treat it superficially and don't think about it. Then again of course, you get different kinds of literature - easy reading heavy political theory or whatever. I do accept what you say about music to some extent but literature can also be very immediate. If people have ever been to a reading of prose or poetry then they will know that can be equally direct as a gig. Alternatively you can sit back and listen to a record and that can grow on you in the same way that a good book can grow on you. Certain types of music and their general tone, record packaging, presentation in gigs or whatever can be equally alienating - punk perhaps more than others. Most people don't read seriously or even non-seriously for that matter, although this has not always been the case - for example, in Britain during the nineteenth century reading material of all kinds both radical and reactionary sold hundreds of thousands of copies. Clubs were formed to pool money to buy books such as Tom Paine's The Rights of Man and folk that could read would read aloud to illiterate people. We're definitely encouraged NOT to read or think today! Then again how many people "seriously" listen to music past their teenage years or listen to anything remotely challenging during their teenage years for that matter? So I don't think that one particular medium is necessarily immediate and the other more intellectual or serious. Personally, I listen to some music because it really moves me or inspires me...

MRR Such as?

RK: I listen to music largely for entertainment but nevertheless music itself can be a very emotional thing - people like HUSKER DU or Christy Moore the Irish folk singer have made a profound impact on me. Now lyrically I can't describe either of them as being particularly good. Some of Christy Moore's sentiments are fine but from what I can gather HUSKER DU lyrically were largely complete and utter garbage! Yet somehow and irrespective of what they actually state the songs as a whole really move me. It's more of an emotional thing - the SOUND of the song, the WAY it's sung and the emotion behind it as opposed to an intellectual deconstruction of the lyrics or whatever. Whether it be happy, sad or angry music can have that effect on me as does literature - the power of a good book can also inspire me to experience similar feelings. I listen to HUSKER DU because of the overall feeling they create. Some people can do both - for example, Robb Johnson who is another folk singer. He makes amazing music! The way he playes his guitar and the sound of his voice really moves me plus his lyrics are fucking excellent! There's some bands who write incredible lyrics but for me their music is fucking turgid! The bottom line with music is obviously what the individual likes to listen to. Most of the bands I like either I fundamentally disagree with their lyrics or they're on a major label or their attitude is really sexist like the DESCENDENTS or ALL. I love the music of THE REPLACEMENTS and the LEMONHEADS but I'd never pay twelve quid - twenty dollars - to see them play live but I'll tape their records... Obviously there's similarities between music and literature both in the immediate and long-term but basically they're different. I agree with what you say to some extent - a book might contain fifty thousand words and song lyrics are more



akin to poetry because they're short in length, rely more on imagery or metaphors and generally create a mood rather than provide depth analysis. In terms of "educational potential" then obviously music is more sloganeering and literature generally provides deeper arguments behind whatever topic. Apart from poetry the literary equivalent of lyrics are pamphlets which are shorter, simplified.. "Fight War Not Wars", "Fuck Cops" blah, blah, blah...

MRR: Musically POLITICAL ASYLUM along with a few other combos - for instance CRINGER - are somewhat unique because you play music with a penchant for melodies alongside politically direct lyrics. Do you feel empathy towards the likes of SNUFF, SENSELESS THINGS, MEGA CITY FOUR et al who have all recently been "championed" by the mainstream music rags and play in a slightly similar musical vein as yourselves?

RK: Basically I feel absolutely no affinity with any of those bands whatsoever. I don' t think particularly that we sound like any of them...

MRR I think that there's some common ground between them and yourselves because your music is both powerful and melodic..

RK: Yeah, we're melodic, tuneful and pretty damn awesome but then again I'm slightly biased. Musically we play what we like - whether it be including guitar solos in some of our songs in 1982 when it wasn't exactly acceptable in "punk circles" or playing acoustic gigs. We always play what we enjoy... if we didn't then we wouldn't! In terms of feeling an affinity with someone just because of their music then that's a no-no because it must go beyond mere tunes. It's got to be the people - either knowing them or their ideas and actions. For example. DISSENT or Leon Rosselson - another radical folk singer - or the Komotion International people in San Francisco. Hopefully what POLITICAL ASYLUM does shares the same attitude as Komotion International and those involved with it. They're trying to make a genuine alternative within music. Komotion International is run by volunteers, there's space for people to rehearse and record and their door prices are kept low - only to cover rent and expenses. They're firmly independent, underground and intelligent!

MRR: After the 1990 Regional Anarchist Bookfair held at the 1-in-12 Club in Bradford you did an acoustic set. Why did you choose to do that?

RK: There were two reasons. Firstly, we didn't have a drummer at the time. Secondly, as an organizer of both the bookfair and the event afterwards - we decided to have a folk gig and I got Robb Johnson and Roy Baily to play. They're two folk singers I like immensely and have great respect for so basically I wanted to do a gig with them! I guess it's the privilege of being an organizer. We used to play the song "Standing Over Me" as an acoustic song in our set. . some of our songs we can do well acoustically and others we can't do so well! It's not a new direction but something we did at the time - a continuation in one way of stuff that we've done previously...

MRR: Your LP is entitled Window On The World - are you observing what occurs around us or do you offer any solutions?

RK: We're certainly observing - and participating - but we don't offer any solutions as such. We're definitely offering suggestions and comments but I wouldn't want anybody to take blindly what we - or anyone else for that matter - say as gospel. You can't offer "solutions" through lyrics because they're not the best medium for putting across complex ideas. A lot of my early lyrics like "Do They Care" or "Disarm Or Die" were very sloganistic and basically very embarrassing! But that's what comes of being fifteen I suppose... Lately we've tried to be a little more subtle because I don't think there's any point in screaming at people or forcing ideas down their throats - presuming that you can do such a thing anyway - because it doesn't work. People will either agree or disagree. To a certain extent slogans have their place but I prefer to be a little more subtle without being obscure... I prefer people to THINK for themselves as opposed to just disagreeing or agreeing. We also aim to entertain - something I've learned during the many years that I've been kicking around is that music is ninety-five per cent entertainment and, I certainly have no problems with that. The point about us creating our own alternatives is if you believe as I do that people should take control of their own lives then that should apply to entertainment as much as anything else. We want to create a viable musical underground and a real alternative to major record labels and big business - it's an important part of the struggle! So primarily I hope that album entertains and if some people also read/think about the lyrics then that's fine.

MRR: With reference to the Someday 12" and your gigs abroad - what control do you have over releases and touring/gigging?

RK: We actually have a lot of control in that we can choose who to work with. The Someday 12" was imported all over the place against our knowledge/will - and sold at ridiculously high prices, when it was only meant to be available in Germany - but I suppose there's always that problem when you don't use contracts or whatever. But even if we did have a contract, the chances of us suing a German record label or whatever are pretty remote. Other record releases and practically all of our gigs/touring have been fine. To a large degree we can stipulate terms - how much we want to be paid and the kind of venues we play in. So far we've never used contracts, agencies or major labels and it's worked out fine... I've no problems with that.

MRR: You attended the Without Borders Anarchist Gathering in San Francisco during the summer of 1989 and POLITICAL ASYLUM have toured North America - why do you think there appears to be more emphasis towards events such as "gatherings" in North America when compared with this country?

RK: I was also at the Toronto "gathering" in 1988. The "gathering" in 1989 we all wanted to go and arranged - with the help of Al in

FLIGHT OF FANCY

Running running from my home
From this so called community
I want to be on my own
This place just ain't for me
don't want to be alone
But I can't take no more of this
From the powers that be
They've gone too far

Freedom of speech when no-one hears
But you'd better not speak your mind
Cos walls have ears
Ask no questions receive no lies
But if you want a quite life
Don't try to jeopardize

Take me away from here
Let me go on with my life
With no more hatred no more fear
No more anguish no more strife

I refuse to play my part
In this role of slow suicide
Until the curtain descends
My life's mine to decide

Well in this world
There's little humanity
No more mercy no more kindness
Were everything is taken for granted
And no-one cares
Anymore

Toronto and DEAD SILENCE a few gigs around that time, before and to coincide. I'm not sure that there's more emphasis on "gatherings' because the San Francisco "gathering" was the last continental one to be held. I guess the closest we get to "gatherings" in this country are the Anarchist Bookfairs which most anarchist spods seem to attend. It's estimated that between two and three thousand people turn up at the London ones but getting people to peddle their wares in the same hall is about as close as we can get to getting people together... at least of the formalized anarchist groups. My impressions are that the anarchists in North America suffer with similar problems as we do here - for example in-fighting which is largely caused by impotence and irrelevance compared with the grand scheme of things and the like. The same problems with "lifestylists" and headbangers being accepted "anarchists". There certainly was a lot of that at the "gathering" in San Francisco - what wandering around bare-footed and playing drums all day long has got to do with anarchism is beyond me? I play soccer and squash, I'm a vegan who abstains from drugs and alcohol but I wouldn't claim that these were an integral part of anarchism either...

MRR: "ANARCHY IN THE UK"??? The anarchist movement in this country is very isolated and divided - would you agree? Why?

RK: Yeah, I agree... sadly and for a whole plethora of reasons. Where do I start? Anarchists like any other political minority group - whether it be a counter-culture like punk or an actual political group like a Trotskyist faction - has the tendency to be too inward looking, self-centred and spending more time and energy criticizing others, back-stabbing and on internal squabbling. It's so easy to be a big fish causing big ripples in a little pond instead of struggling to create big ripples in the big, bad world out there! Perhaps if anarchists actually tried firstly, to relate to other people outside their - our - ghetto and secondly, address issues that actually affect people's lives in the here and now. It's arguably true that ninety-five per cent of so-called anarchists that I've come across are basically dickheads! If they're really anarchism then I'd definitely become a Stalinist. Anarchism isn't the problem - the anarchists are... I'd be embarrassed to suggest to people that I meet or know that they should join the local anarchist group. To paraphrase the Situationists "if the anarchists will tolerate each other, then they will tolerate anyone". One of the problems with anarchism in this country is that anarchists seem to accept anyone that will call themselves an anarchist. I think that's mad...

MRR: Why?

RK: To me anarchism is a form of organization, a coherent set of political beliefs/ideas and a way of taking control and generally organizing our own lives. That to me is anarchism. There might be other things that interest me or I sympathize with but that doesn't make them basic tenets of anarchism...

MRR: There also appears to be the danger that the movement serves the ideology rather than vice versa...

RK: Part of the problem is that there's so many different competing ideologies which result in various false splits and dichotomies - for example, between individualism and collectivism. To create such splits is nonsense! Human beings are by nature socialistic because we need each other to survive... so we can't be individualist - obviously individuals must have "rights" but then again the whole notion of "rights" is an abstract, moral issue. There must be some form of collective action because you can't live as a hermit on a hill therefore anarchism is by necessity a social thing. Secondly, the split between pacifists and non-pacifists is a completely false argument - a luxury. Unfortunately the real world isn't based on moral premises if politics and revolutionary change was just about morals, we'd have won centuries ago! - because in certai times and in certain places we need to use violence. There might be tactical arguments for the use of non-violent approaches because certain protests are served better by such means. For example, on demonstrations when people resist arrest, it might be more effective to link arms instead of throwing bricks at cops . . . but that's not an argument over ideology or morals - it's more concerned with tactics. When it comes to the crunch and forgetting about all the petty differences, anarchism is basically about common sense!

MRR: So do you think that it's healthy that some people have become entrenched in single issue struggles which have moved in cycles? For instance, Rock Against Racism to CND to animal rights to the Anti-Apartheid movement...

RK. One of the problems is that single issues are media created - a safety valve to channel protest. CND was very trendy during the early eighties. When I was thirteen in 1979 wich was the advent of punk rock and political consciousness developing for me - I went through my political education on CND marches. It had both good and bad points - it was whilst on a CND march in 1980 that I bought a copy of Xtra - the first anarchist paper I read. If there's a place to single issues then it's that they draw people into politics - which is a good thing. Fundamentally however change must be broad-based and revolutionary. Single issue groups are usually liberal in their politics and have a very narrow outlook - for example, getting rid of nuclear weapons doesn't abolish the whole military/industrial/capitalist system that nuclear weapons are an extension of... It's the same with apartheid in South Africa. Smashing the pillars of apartheid doesn't solve that country's particular problems. Apartheid was an economic system and a deliberate construct of capitalism which best served the interests of big business in South Africa at the turn of this century. It emerged during the first forty years of development of mining and other primary industries in that region and continued to serve the development of secondary and consumer industry after World War Two. Apartheid is a product of capitalism. It doesn't exist because there's more racists or bigots in South Africa but because that's what the specific demands of capital in that region happens to be. Capitalism is the problem in South Africa - as it is in this country - and it now appears that apartheid is no longer the best method so capitalism is now merrily ensuring its destruction!

MRR: Obviously the anti-Poll Tax campaign in England, Scotland and Wales is different to the other four single issues mentioned previously...

RK: Yeah, it differs because it's a genuine mass campaign whereas something like CND was more marginalized. It was predominantly middle class, everyone - me included - would march to Hyde Park once every six months and there might have been the odd rally or petitioning MPs but basically that was

SOLITARY

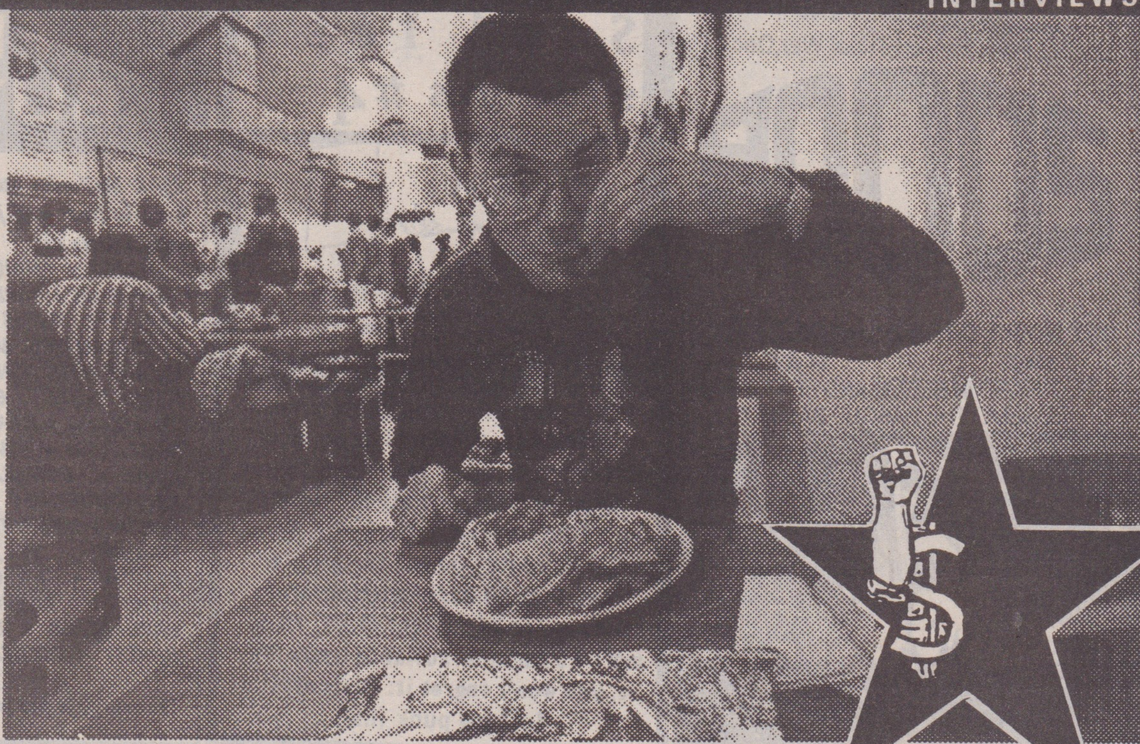
Living in a nightmare
Only place I have to stay
For want of peace and not for war
It's the price I have to pay

Just a solitary white feather
The mark of shame on the family name
Just a solitary white feather
Who didn't join up who was to blame

People spitting in the streets
Everybody speers at me
Abusive names and hateful stares
I have no hope of charity

Taunting voices haunt me still
Seething images in my sleep
Violence dominates their minds
Thoughts of evil that they keep

Revelling in their glory
Proud of all the blood they've spilt
Triumphant standing with their medals
Given for the men they've killed



it. The Poll Tax affects everyone living in this country - it's a mass campaign and any individual who refuses to or can't pay is part of that campaign. More than ever before it's brought in people who have never been involved with anything overtly political but then again everything is political whether it be inadequate child care or poor housing. Crucially, the anti Poll Tax groups are organized at a grass-roots level despite the problems with Trotskyists and are organizing in both the community and the work place which is all largely new. In Scotland -where the Poll Tax was introduced a year earlier than in England and Wales - the organization and activity against it is much more advanced. Not only is the anti-Poll Tax movement a mass campaign against non-payment - official figures state that over fifty per cent of Scotland hasn't paid it and these numbers are increasing which must make it one of the biggest mass movements since the Chartists in the nineteenth century - but the activists are now extending the campaign to include all matters of debt - for example, people who owe money to banks, credit card companies or who can't afford to pay their heating bills - because most people living under capitalism spend their life in debt. If we can stop the bailiffs from kicking people's doors in and trying to repossess their goods because they have not paid their Poll Tax, then this should and will be extended to help people with other debts. Obviously debt has always existed, bailiffs have always reared their ugly heads and before the Poll Tax this was very stigmatized. People were embarrassed if debt collectors appeared on their doorstep because they had rent in arrears or whatever but now people are more up front and less ashamed of being poor - it's like victims taking control! The anti-Poll Tax groups are trying to extend the struggle somewhat successfully... The Poll Tax is also an attack on public services - in this country local councils provide services such as street lighting, meals-on-wheels for the elderly or highway maintenance - and they're being cut in part due to the Poll Tax not being collected - so another extension of the campaign is to provide support against the cuts in council expenditure..

MRR: That must happen! People have got to make the connections between local councils making cuts due to non-payment of the Poll Tax but they should channel their anger towards the central government. I work at a local council controlled Residential Home for the Elderly and experience the fallout of such cuts - whether it be a "rationalization" of the staff, no money readily available for incontinence pads or bedding, slashes in the recreation budget etcetera - in the work place. But it's very much a cleft-stick because councils must be more imaginative in how they distribute their limited budgets. For instance, in Derby the Labour controlled council in 1990 closed down numerous libraries yet they frittered away untold amounts of money on a huge firework display on Bonfire Night! Then there's the problem of people within the structure - whether it be Principal Officers in Social Services or whatever - who COULD make a collective stand against the cuts and help influence local council expenditure and may on an individual level be against such cuts - but are scared shitless due to fears of jeopardizing self-interests and their own career prospects...

RK: People have a basic right to such services... in Scotland we're trying to make links. I live in Edinburgh and there's several hospitals which are under threat of closure and some anti-Poll Tax activists are working together with hospital workers against that. There's also a great debate within the anti-Poll Tax movement because some activists are involved with both the anti-Poll Tax campaign and the anti-war movement in this country. Yes folks, it's "Day 23" of the Gulf War and London is under a blanket of snow! At a recent conference of independent anti-Poll Tax groups in Scotland, one of the big debates was should the anti-Poll Tax movement officially support the anti war movement. This was actually defeated on tactical grounds - the anti-Poll Tax movement would not commit itself to being anti-war although obviously individual groups can choose what they think is right. Obviously there's links because this war has to be paid for! Who in the West - whether in this country, France, Italy or where ever, are going to pay for it? Obviously it's going to be the poor - taxes are going to be raised, hospitals will be closed and in the US social welfare programmes are being cut drastically. So again people at the bottom of the pile are having to fucking pay. Returning to the original question, yeah the anti-Poll Tax movement is different from other single issue struggles and we're certainly trying to make it different. Fuck the War and fuck the Poll Tax!

MRR: Anything else?

RK: Thanks for the interview. Greetings and much love to all the sisters and brothers in North America.

The aforementioned LP contains 13-tracks - six recorded in the studio plus seven live tracks taken from a gig at The Woolmington in Sherboume, Dorset - and is available on Loony Tunes Records in the UK, Katou-Records in Europe and Electrode Records in North America. The band have also released a 3-track 7" entitled Solitary on the Swiss-based Off The Disk Records. Part of the proceeds from the disc will be donated to The Digit Fund - which was set-up to protect and study the near extinct Mountain Gorillas of Rwanda, Africa. POLITICAL ASYLUM recently recorded a new studio track - as yet untitled - whilst on tour in Holland which will be included in the forthcoming Allied recordings 7" compilation boxed-set project. They intend to tour both Europe and North America in 1992 and record an LP of entirely new material!!! Currently the "Dutch connection" - guitarist Stevie Dewar and bassist Leo Van Setten - are auditioning new drummers in Amsterdam... Meanwhile AK Press have published three new books - firstly in conjunction with Pressure Drop Press Noam Chomsky's Terrorizing the Neighborhood - American Foreign Policy in the Post-Cold War Era; secondly The Bigger Tory Vote - The Covert Sequestration of the Bigotry Vote by the irrepressible Nick Toczek which investigates the absorption of racist neo-fascist and other extreme Right Wingers into the Conservative Party since the forties; and finally Tom Leonard's Leonard's Shorter Catechism consisting of an examination of the media's role in reporting the Gulf War and a series of satirical questions with answers regarding the war. AK Press have six new titles in the pipeline including a new poetry/prose anthology, new work by Noam Chomsky, various co-publishing projects with Pressure Drop Press, a couple of books by Stewart Home, something by graphic artist Freddie Baer and a new Class War publication. As well as publishing books the AK "Empire" is European distributor for Pressure Drop Press, Black & Red and 2.13.61 Press. A mail order catalogue is available for either one dollar an SAE or three IRCs and comprises an extremely vast selection of books, pamphlets. periodicals and newspapers...

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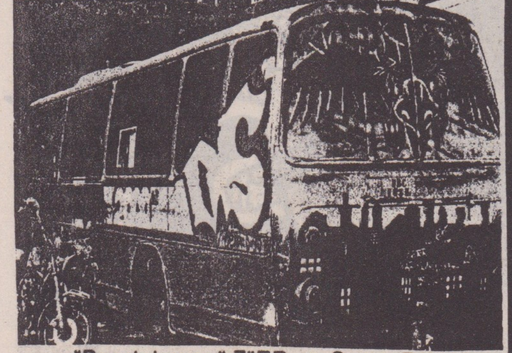

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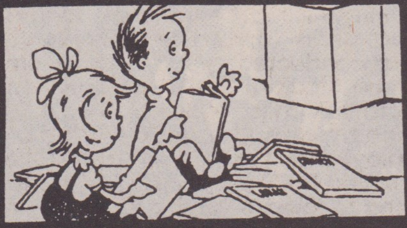

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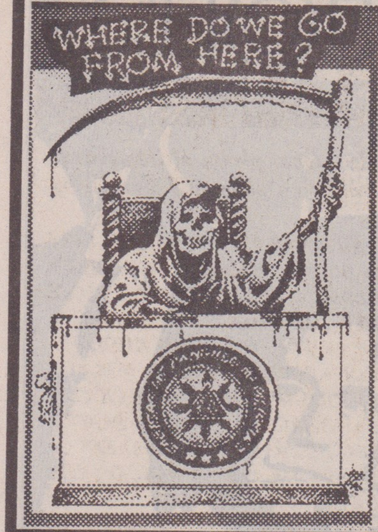
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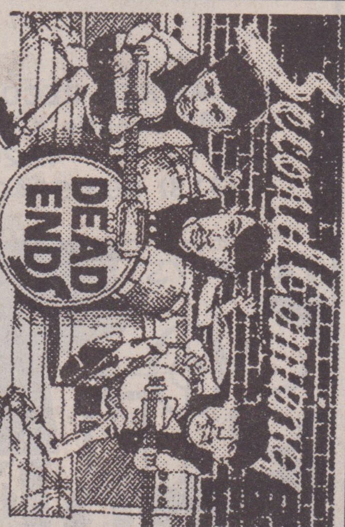
RED CROSS



The following interview with Tommy Tanchanco, the boss of Twisted Red Cross tapes (the only punk label in the Philippines) was conducted by Lük Haas in Tommy's own 16-tracks Fullerstone Studios, Marbella Estate, on the Seafront Roxas Boulevard in Manila, on the 30th of July, 1991. Besides T.R.C. tapes, Tommy was also co-foundator of the Herald X fanzine and played guitar for the first Filipino punk band, CHAOS (later called THIRD WORLD CHAOS). This band was the first Filipino band to release vinyl: a 7" single and the famous "New Move For Error" LP. Both records are extremely rare ones, even in the Philippines. Note that the only other Filipino punk band having released vinyl is OCEAN ZOO which self-produced a 7" EP titled "Animal Party" in 1983. I've been told that at the time nobody was interested in buying it, so the band destroyed the whole stock by playing frizbee with them. If anyone out there has any idea how to get a copy of this record, get in touch with me. (PS-Tim at MRR wants to get any of these!)

MRR: You were one of the first guys into punk here in the Philippines...

Tommy: Yeah we first formed Chaos in 79 or 80 something like that, and it was kind of a new thing here. Of course punk started a long time before. We were trying to look for a style. We heard this new music from UK on the radio, so we started to copy these songs. When we started to be bored to copy, we wrote our own songs. We wrote enough songs until we can make an album, at the same time we were supported by a radio station. We've been playing once a week. After being heard, many supporters or followers came up, and they also wanted to form a band, so we started organize concerts. There were just a few bands that played the same kind of music.

MRR: What's the story behind your LP. You've been the only Filipino punk band to release an LP.

T: Well, because we were the first one. We were the first band to write original compositions. The Philippine scene loves to play cover versions. But it's not reallv working. Although it makes people happy right away, it's not worth the effort. Filipinos are very good in copy. They're very good. They can sound like anybody. Anyway, as long as they're in English, you know. So we really pushed through doing originals.

MRR: What's the story of T.R.C. tapes?

T: T.R.C started with new groups. But I had some bucks at that time, and I invited some group, to sing compositions, like two per group for a compilation. From there, I still had the radio support, we had the boutiques that sells these tapes and I still had distribution in record outlets. We had the bands on the compilation, then they could do albums of their own with new songs. That's how T.R.C. started.

MRR: Altogether how many tapes have you sold?

T: I don't know how many because up to now some are still selling.

MRR: But I was unable to find any around in Manila and everybody told me it was finished.

T: Maybe not in Manila anymore, but like in Cebu there's still some stocks there, and also in Olongapo, probably underneath the sand (from the volcano). Right now I'm not sure because I'm not really handling that anymore.

MRR: Why?

T: Well because I have to do business. The tapes are not really making money. It's just my hobby. I just like it. Now there's many bands that started and do original compositions. But I think if I had not done such a thing before, many bands would be still playing copies, cover versions. But they realised that once they play originals, they gain more.

MRR: So you don't have time left now to care about the punk scene?

T: I've already done a lot of effort. That's it. Yeah, I mean I've been always around you know, I've been giving enough foundations. Of course someone has to do it. Someone has to take my place...

MRR: What about bootlegging? You've bootlegged western bands...

T: Yeah. Before, of course, because there's very limited youth that buy all these tapes in ordinary record outlets, like those MRR cassettes, so that's the only way to bring them out.

MRR: And even with bootlegging you haven't made any money?

T: Oh yeah, that's a good buck, yeah, because we don't pay royalties...before of course we didn't know anything about publishing laws or dealing with big record companies, so we have to put ourselves in a good ethical business you know; anyway, nobody's going to go after us for bootlegging because nobody has the rights, but it doesn't look good, at this time, for us. But there's still a lot of bootleg tapes around now.

MRR: I've been told by many people around here that T.R.C. was ripping the bands off.

T: Well, you know, anywhere you go, that's what I said, I was not making money. But people who say this are just frustrated. Because they don't face the truth, because they're not making any sales or something like that. So anywhere you go, UK, US, it's always the fault of the record companies ripping them off. Right? It's generally everywhere...

MRR: So is T.R.C still going on or is it over?

T: Well the label is floating now but the name T.R.C is used for other productions. We are a recording studio, we're doing multiplex and so on for record companies. Big record companies like Dyna, WEA...

MRR: Yeah, I've seen that you've produced some records like the "10 of Another Kind" compilation LP or the INTROVOIDS LP...

T: Well, music is still my life, so right now I'm going more into the commercial market...

MRR: So these records are commercial?

T: Well, INTROVOIDS are commercial although they come from the same group...

MRR: A way of making money with T.R.C. tapes would be to sell foreign licences, if some foreign labels are interested...

T: Well, I never knew such a thing, if I'm gonna make a lot of money there's no problem, that's how it is. Well I'm not sure. Probably we can start all over again but those old tapes...I mean the masters are gone.

MRR: The masters are gone?

T: Because you know they were just recorded on open reel or cassettes some times so I don't know, they're probably somewhere kept, but now I don't have direct access to the masters of these tapes.

MRR: That's really bad, really bad! It's the archive of local punk history!

T: But you know I don't have much time anymore. Why should I waste my time? I mean, I got very big responsibilities now. I'm doing a lot of things and I cannot waste my time not doing anything. As I said I've already given a lot of contributions, so it's up to the others to make whatever... if they can make money out of what I did it's OK. I'm not gonna ask for any royalties, right?

MRR: Globally, do you think it was a negative or a positive experience?

T: It's positive of course. Not for the bands who didn't grow and became isolated and desperate, but some others grew and there's still a very big positive development in the Philippines scene.

Twisted Red Cross Tapes Complete Discography

TRC-01 (1984)	**"Rescue Ladders And Human Barricades" Compilation**
TRC-02 (1985)	**"Brave New World Live"' Compilation**
TRC-03 (1985)	**DEAD ENDS "Complaints"**
TRC-04 (1985)	**URBAN BANDITS "Independence Day"**
TRC-05 (1985)	**WUDS "Arms Talk"**
TRC-06 (1986)	**"Fatal Response" Compilation**
TRC-07 (1986)	**DEAD ENDS "Second Coming"**
TRC-08 (1986)	**BETRAYED s/t**
TRC-09 (1986)	**G.I. AND THE IDIOTS "Fascinating World of Garbage"**
TRC-10 (1986)	**"Third Bombardment" Compilation**
TRC-11 (1986)	**"Katrina's Live!" Compilation**
TRC-12 (1987)	**I.O.V. "Another Destructive Century"**
TRC-13 (1987)	**DEAD ENDS "Damned Nation"**
TRC-14 (1987)	**R.D.A. "Brave United in Trust"**
TRC-15 (1987)	**PHILIPPINE VIOLATORS "At Large'**
TRC-16 (1988)	**DECEASED "Never Rest In Peace"**
TRC-17 (1988)	**Philippines: Where Do We Go From Here? Compilation**

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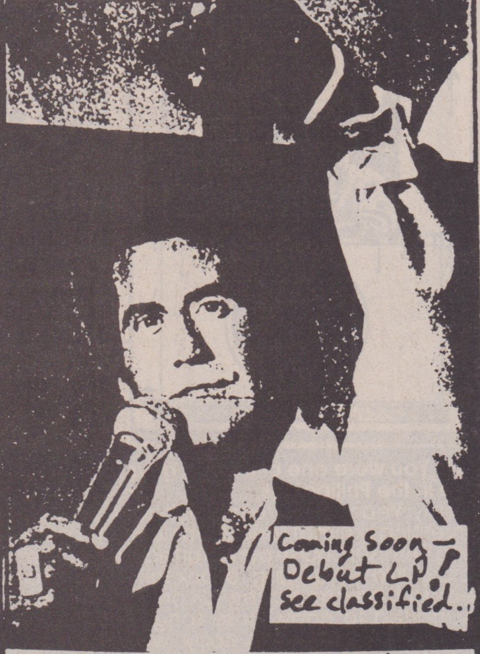

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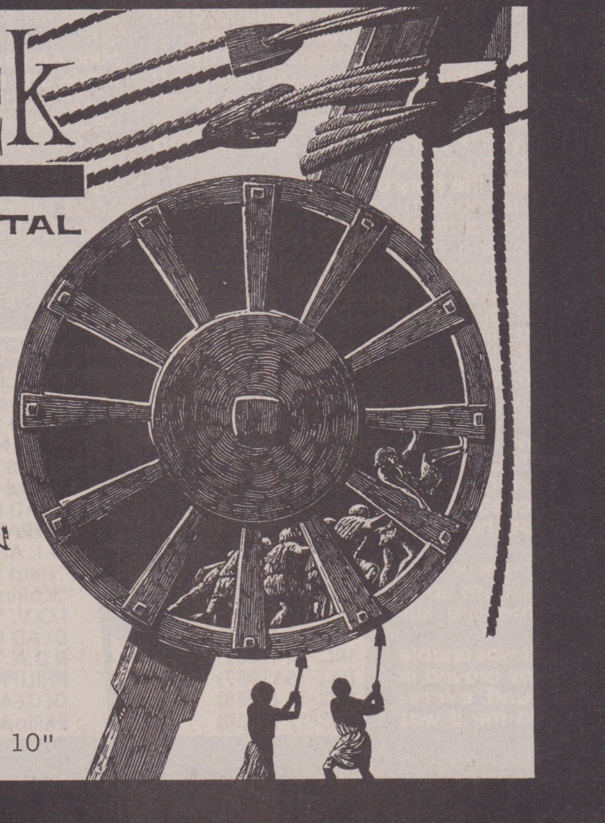

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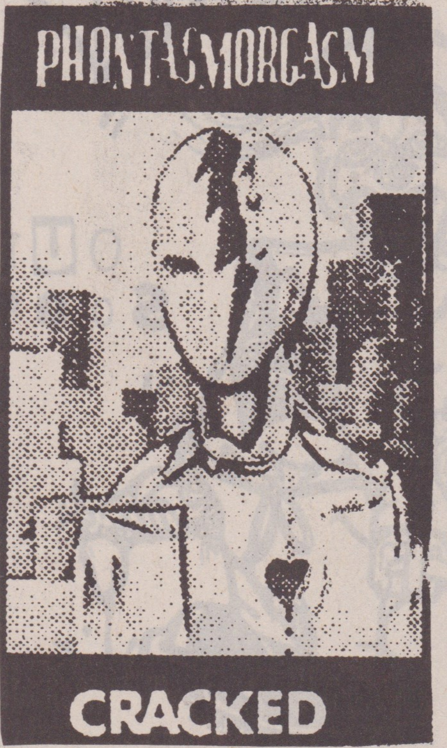

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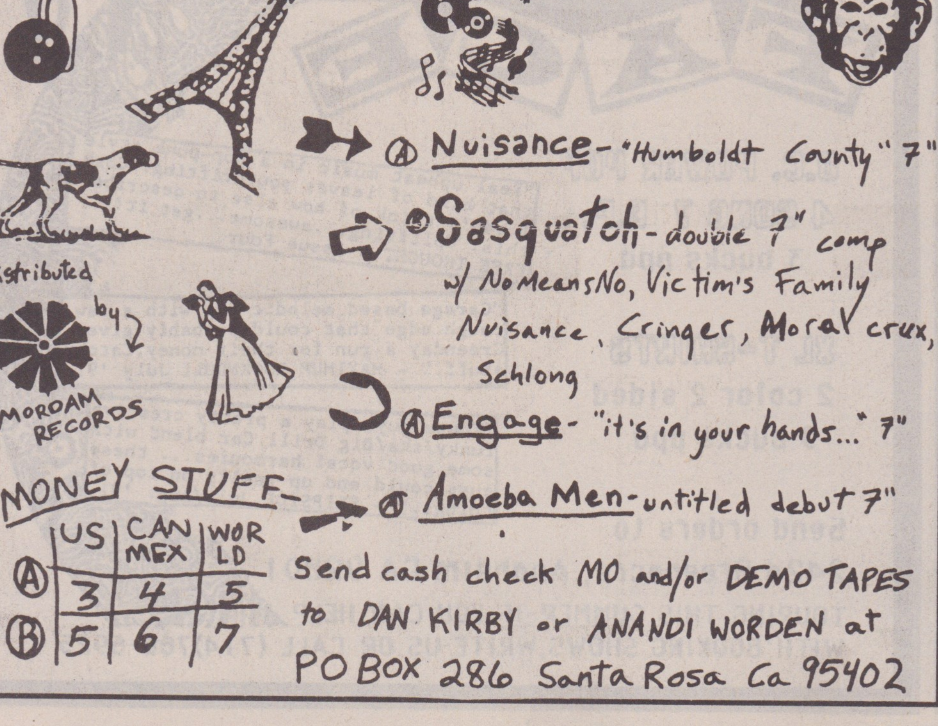

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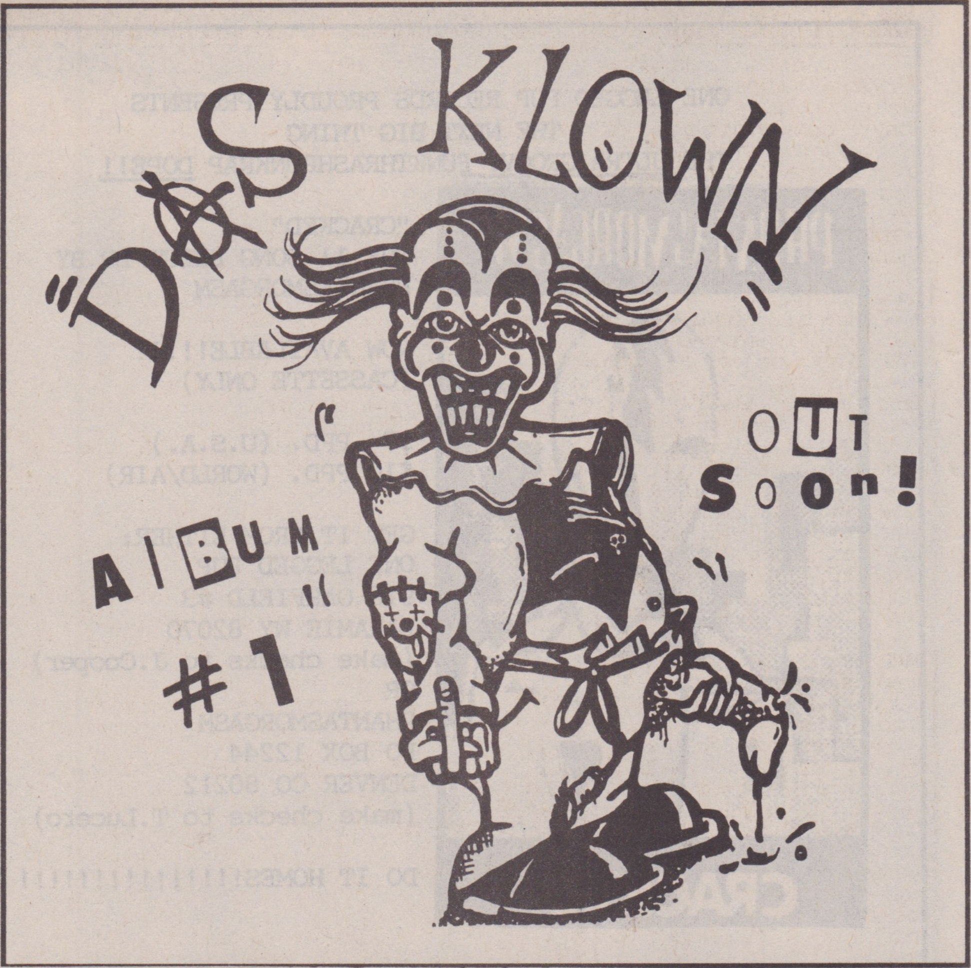

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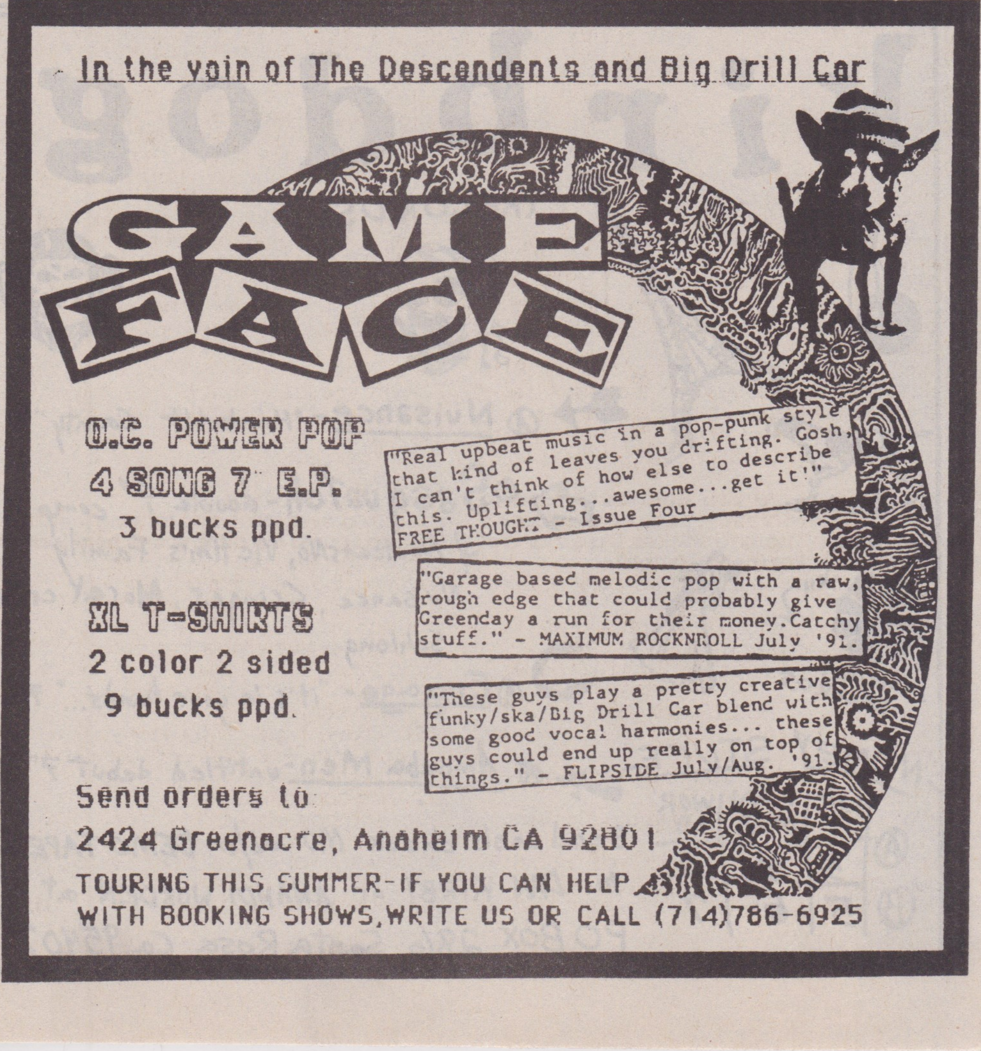

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Dun-delion interviewed by Nick Anarchie. The hardest of the hardcore bands currently existing in Helsinki is Dun-delion. They're constantly gigging all over Finland and are going on a German tour soon. Well anyway, one cold winter night the singer Timo and guitarist/songwriter EQ and me (Nick Anarchie) were consuming mass quantities of beer at my house and I decided to interview them. The members of Dun-delion are: Timo: vocals, Töyhtö: drums, Julu: bass, EQ: guitar, Mikko: guitar.

MRR: How long has the band been together?
EQ: About a year and a half.
MRR: What's the reason you decided to form the band?
Timo: At first I was living in the Finnish countryside, near the border of the Soviet Union, then I moved to Helsinki and I had known EQ for about four years and I knew EQ played guitar, and it went like that.
MRR: Who writes the music and lyrics?
Timo: EQ does.
EQ: Yeah, I write almost all of them.
MRR: What are your lyrics about?
EQ: They are quite weird.
Timo: They have lots of psychadelic influences.
MRR: Why do you sing in Finnish?
Timo: Because...
EQ: We are in Finland! (heh heh heh)
Timo: No (heh heh)
EQ: Yes (heh heh). Because it's easier for Timo to sing because he doesn't know much English. (heh heh heh)
Timo: No, I know English very well. But I hink that the Finnish words and everything are easier to make lyrics with and it sounds better with this kind of music because you have to sing so fast that if you sing in English it's just mumbling but if you sing in Finnish everybody understands.
EQ: Our lyrics are about everything...
Timo: And nothing!
EQ: For example, this cigarette (heh heh). This is just a cigarette but we can sing about cigarettes also.
Timo: We have hidden political lyrics. Nobody knows that we have political lyrics.
MRR: Speaking of politics, what do you think of the Finnish government, Finnish society and the Finnish laws?
Timo: I think it's full of shit because all the politicians are businessmen, such as bosses of banks and bosses of big companies so they are just doing things for their own best interests and it's not fair to the working class people, it's shit.
MRR: How would you describe Finland to somebody who's never been here before?
EQ: This ain't no land of lakes. This is a land of fakes and cakes (heh heh heh)
MRR: What do you think of the punk scene in Finland?
Timo: It's quite small, but it's quite good.
EQ: It used to be better in the 1980's when there was LAMA and GAUZE and DISCHARGE. (heh heh).
Timo: And also RISTEYET and TERVEET KADET but now there's metal, death metal, grindcore...
EQ: There are hundreds of metal bands in Finland (heh heh).
MRR: What do you think of vegetarianism?
EQ: Yeah!!
Timo: It's quite cool. We have five members in our band and three are vegetarians.
EQ: I have been a vegetarian one month now and my stomach is smaller than it used to be. (heh heh)
Timo: EQ looks like Pig Champion from Poison Idea but even gatter. (heh heh)
EQ: Poison Idea is the best band from the States.
MRR: What are yor future plans for Dun-delion?
EQ: We are going to the Lion's Club soon to drink more beers and tomorrow is tomorrow, you never know what happens. (heh heh)
Timo: More records, more gigs.
MRR: Why do Finnish people drink so much (heh heh)?
EQ: Maybe because American people drink so much (heh heh).
Timo: Oh no, that's not the answer. You have said this to me once, but it's quite true, the winters are so cold and there's nothing else to do but drink, otherwise it's boring.
EQ: Drinking is quite fun.
MRR: What bands have influenced you?
EQ: Poison Idea.
Timo: Yeah, Poison Idea.
EQ: Jethro Tull (heh heh heh) and Juka Tullanen.
Timo: He's a Finnish guy from the 70's.
EQ: A jazz guitarist.
MRR: What inspired you to be punk rockers or hardcores or whatever the fuck you want to call it?
Timo: I think it was the way of living and.. I don't know (heh heh).
EQ: Easier questions, please. (heh heh)
MRR: Okay, how many records have you released so far?

Timo: First we released a demo tape, about 100 copies and then after that Jake, who plays in the band Turun Tauti, called EQ and said he wanted to release our album and it came out in the summer of 90. Then in February 1991 we released a 6 song EP and I think we're gonna do a 12" or LP next winter.
MRR: You guys are touring Europe this summer. Do you think the audience will appreciate your music since you sing in Finnish?
Timo: I hope so. Some people say that the Finnish language sounds very brutal and original and exotic.
MRR: Here in Finland the government has much power, they are constantly raising the price of alcohol and the taxes are very high, etc., etc., why are there no protests here against that?
Timo: The people are so stupid here. Everything is so expensive. I think Finland is the most expensive country in the world.
EQ: The people here are so stupid that they don't know how to protest against that they are just...
Timo: ...doing nothing.
EQ: They are just sitting and drinking (heh heh).
MRR: So I guess the punk scene here is pretty apathetic. The people don't care about anything, they're just into the music.
Timo: Yeah, I think that some of them have that kind of attitude. They are singing "fuck the army" but when the time comes they are going into the army because in Finland you have to go to the army, but I think, who cares (heh heh heh).
MRR: Okay, I guess this interview is long enough now. Are their any last comments you'd like to make?
EQ: Take care of yourself.
Timo: And best wishes.
EQ: Let's go naked and dance (heh heh) that's what Fat Freddy says, Freak Brothers rules!!!

For more info, records, t-shirts, gigs, etc you can contact the vocalist Timo/ Rassintie 7G55/ 00720 Helsinki 72/ Finland.

RECORD REVIEWS

Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews of test pressings, cassettes or CDs.
Staff: (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux. (LD) Lali Donovan, (KG) Karin Gembus, (WG) Walter Glaser, (MH), Michelle Haunold, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (SM) Smelly Mustafa, (BR) Bruce Roehrs, (SS) Steve Spinali, (MW) Matt Wobensmith, (TY) Tim Yohannan

A.C./PSYCHO - split EP

I don't even need to listen to this. I already know what these bands are like and I know they can both kick out some of the meanest tunes in the Northeastern U.S. However, it is my "job", plus I'm gonna listen to it anyhow, so here goes...Yep, just as I thought. Vicious, aggressive, seizure triggering destruction. This is the fastest, most intense A.C. material yet. PSYCHO scores highly again on the moshometer with seven blistering thrash/grind strikes. The psychotic splattered vinyl is merely the icing on the cake. (CD)
(Ax/ction Records, PO Box 623, Kendall Sq., Cambridge, MA 02142)

A.P.P.L.E. - "Disintegrate the Church and State" EP

Four songs from '86, all unreleased studio recordings. Melodic, political, moving material from this NYC staple. Great version of "Peace is Possible." (KG)
(Brokon Rekids, PO Box 460402, San Francisco, CA 94146)

ALCOHOLICS UNANIMOUS - "The Mold/Corporate Ladder"

Full on "Beer Core" here; no mistakin', these guys are not straight edge! Pieces of garage punk, A little FLIPPER, a wah-wah pedal, and a case of Pabst Blue Ribbon. The ALCOHOLICS come together to play some punk rockin" tuneage Portland style. Comes with lyrics, booklet, and a coupon for 50¢ off on your next liquor purchase. (SM)
(PO Box 42376, Portland, OR 97242)

AMERICAN SOUL SPIDERS - "Lazy Cowgirls/Shot by the Bad Nurse"

Fast punchy rock n' roll with a dollop of early BAD RELIGION and RAMONES. Wanky, chunky guitar, screechy gruff vocals, lots of melody, adrenalin-inducing speed.... (MH)
(SFTRI)

ANHREFN - "The Dave Goodman Sessions" LP

Brilliant melodic Euro-punk stuff. Something like CLASH meets UNDERTONES. With some folk and oi thrown in. The music is really inventive for each song, and the vocals are beautiful memories. Totally great. Sung in Welsh. (TY)
(Incognito Records, Hochfirst str 23, 7000 Stuutgart 80, GERMANY)

ANTISECT - "Hallo There" LP

A live show from 1984 that captures their political thrash on pure white vinyl. Can't say I think this was a gem that demanded the light of day again, but am sure that many adoring peacepunk fans of this late great band will enjoy it. A re-issue of "Live In The Darkness". (TY)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

BADTOWN BOYS - "Date With Death" LP

Coming out of the RAMONES school. Bar chord barrage -punk rock. Nice melodies, they got some real nice tunes, but I must say I would like this better if it wasn't so slick. Them being from L.A., the name, and the cute picture of them in their leather jackets doesn't help the feeling much either. But the music alone -nice songs. (GF)
(New Red Archives)

BIG GULP - "We Came To Play" EP

RED HOT CHILI PEPPERS meet ATTITUDE ADJUSTMENT? Basic metallic HC meets modern white boy funk stuff. Lyrically, there's a couple of blunders in the ladies dept. on "Show Us Your Tits" and referring to women as whores and sluts. So-so. (WG)
(Vandal Children, PO Box 260305, Hartford, CT 06126-0805)

BLUE-GREEN GODS - "Implosion" EP

The three tracks here cover the gamut - one spare, slow, pop-punky tune, a garden variety mid-tempo rocker, and an extended amorphous instrumentalish thing. "Chiffy" female vocals show up on two of three tracks. (SS)
(Jettison, PO Box 2875, Durham, NC 87715)

WILLIAM S. BURROUGHS & GUS VAN SANT - "Millions of Images" EP

Locally, at least, this is a huge hit, getting more airplay on KUSF than NIRVANA! Basically, this is some simple rhythms played back and forth with Burroughs' very distintive voice layed over the top of it. When it's done right, it can have a very hypnotic almost meditative effect. Another good example is last year's MATERIAL LP called "Seven Souls". (ML)
(SOL through Dutch East)

CHICANOCHRIST - EP

How can you not like a band named CHICANOCHRIST? One look at the cover and you realize it's the first parody yet of that band with a similar name. Eleven blazing anthems about salsa, farting, and shooting the 'chit'. It's pretty funny once you get past the stupid-punk bullshit. My favorite? "Jesus Was a Vato." Sure to be a hit. (MW)
(Nemesis)

CONCRETE SOX/NIGHTMARE - split EP

Quite a combo. NIGHTMARE has been one of my favorites for a year or two and the three thrashers here are no let down. The Japanese quartet belts out CRUCIFIX style politicore with bite and urgency. To be honest, CONCRETE SOX has never been one of my favorites, but they score highly here with two powerful, intelligent songs blasting hardcore copycats and "city slaves", both efforts focusing on conformity. The MCR hit of the month. (CD)
(MCR Co., PO Box 251, Millersville, PA 17551)

CONFRONTATION - EP

The latest from O.C.'s original stenchies is a solid slab of conscious-raising, crusty ear carnage. Six newish sledgehammer soon-to-be-classics race past the stylus with speed and technieal accuracy. CRASS style fold out cover here with handwriting only slightly easier to read than tags spraypainted on city walls. The production lacks the mid and low range punch needed to get this band's sound across with full impact. Despite this, the tuneage rages, so definitely pick this up...and for the love of Pete, someone get these guys in a killer studio for once and do a stinkin' LP! (CD)
(Tribal War, PO Box 20012, Tompkins Sq. Sta., NY, NY 10009)

CONTROPOTERE - "Il Seme Della Devianza" LP

When Tim decides what records I should review, he thinks to himself, "Is this weird metal? If so, give to Walter." Well, this is weird metal, with some industrial experimental & atmospheric bits. Long songs which seem long, a heavy emphasis on drama & plenty of odd tinges add up to . . . Well, a little much. (WG)
(Skuld Releases, Schelmengraben 59, 7016 Gerlingen, GERMANY)

COSMIC PSYCHOS - "Blokes You Can Trust" LP

These Aussie veterans of the pub-wars continue to plow straight ahead through the carnage. The guitars swarm, bass + drums pummel. No airs about deep philosophy or art. This is authentic down-in-the trenches slug-rock. This is the COSMIC PSYCHOS first Amphetamine Reptile release and hopefully will expose them to a wider audience. (BR)
(Amphetamine Reptile Records, 2541 Nicollet Ave S., Minneapolis, MN 55404)

CRUCIAL YOUTH - "A Gig Too Far" EP

Very tongue-in-cheek lyrics put to way cool hardcore tuneage. The mid-'80s style stuff. Anti-coffee, hugs not drugs, "Positive Dental Outlook" sentiments. You get the picture. Live from the summer of '89 in the Netherlands. (KG)
(B-Core Disc, Jordi Apdo. Co. 35221, 08080 Barcelona, SPAIN)

CYCLEPATHS - "Dirty Rotten Little Tyke/Cyclepath '92"

I was sucked in early by the cool sleeve art and the record pretty much lived up to it. "Stay away from my bike, it's the only thing I like" is the general idea of the A-side while the flip is a total psychobilly rave-up instrumental that rocks out. Get it for the B-side and sleeve. (ML)
(Baylor Records, 48 Moniter St, Brooklyn, NY 11222)

RECORD REVIEWS

DANBA - "Plataforman" LP

Seems to be part of that great tradition of melodic punk bands á la TIJUANA IN BLUE, ASTA KASK, etc. One of the few punk records where the sax works. Cool cover art too. (LH)
(Apt. Correos 1686, 20080 Donostia Gipuzkoa, SPAIN)

DEAD IMAGE - "Forward" EP

I'm really not into this kinda stuff. Not into the silly straight edge lyrics. Not into generic NY hardcore. Not into heavy mosh parts. And I'm really not into the Yankees. (LH)
(New Direction, 101 Rebecca St., N. Syracuse, NY 13212)

DISCHANGE/EXCREMENT OF WAR - split EP

Raging UKish thrash from both units. DISCHANGE pretty much could pass for DISCHARGE with the noticeable differences being the changing of one letter in their name and the fact they are from Sweden. Indeed, these days they're "more DISCHARGE than DISCHARGE themselves". E.O.W. cranks up some fine traditional "wall of noise" Brit-thrash. Basic and potent. A step up from their 1st EP. Damn good. (CD)
(Finn Records c/o Jari Juho, V. Storg. 11A, 63342 Eskilstuna, SWEDEN)

DISTORTED PONY - "Work Makes Freedom" 12"

More stuff in the CHROME/PAIN TEENS/BIG BLACK school although not as propulsive as BB. You got the fairly kinetic but steady rhythmn section overlayed with guitar distonalities and of course the barely discernable ultra-distorted vocals. Somewhat repetitive and a bit on the slowish side for this type of stuff. Also features a whole side of lyrics etched on the vinyl. (HD)
(Bomp, PO Box 7112, Burbank, Ca 91510)

DOWN - "Ride The Pine" EP

This really has the "bunch of guys in a bedroom with a four track" sound to it, with a definitive emphasis on distortion. Although a couple cuts got a bit too long & brooding, there are some fairly nice pop melodies underneath the noise. Neat record. (WG)
($3 to: Bonehead Rex, 4746 Northgate, Ann Arbor, MI 48103)

DR. PARANOISE - "Chicken Noodles Network" LP

"Freak Power Generation" is great. Great title. Great lyrics. Great pop tune. Lots of ground covered on these ten songs. Thye're at their best when they let loose on catchy pop punk tangents. Worth it just for "On A Sunny Day". Cool! (LH)
(Flight 13, FRANCE)

DRIFT AGAIN - EP

Music that's heavy in a DOWNCAST/VERBAL ASSAULT way, but that is peppered with those little 1-second "solo" guitar flairs. Has a sad, solemn feel as a whole, with words expressing weakness, being torn apart, wishing, etc. Yet powerful. (KG)
(New Age Records, 1036 Mt. Whitney Dr, Big Bear City, CA 92314)

DRYROT - EP

Four songs of tuneful melodic pop H.C., reminding me of (can you believe it) ALL YOU CAN EAT. If you're not familiar with them, then try ALL, and maybe SQUIRREL BAIT too. OK. (MW)
(12 x 12 Records, 1671 Capri Lane, Richmond, IN 47274)

DWARVES - "Thank Heaven For Little Girls" LP

Classic speedy melodic punk rock is the basis of the DWARVES latest record. However, this LP sees them honing that approach to a tight all-encompassing sound with hints of dirge, rockabilly and surf. The guitar at times is LES THUGS-ish in its echoey vibrato while the vocals gravitate more towards a TESCO VEE "Toolin' for Anus" crudeness. Their best vinyl to date. (MH)
(Subpop Records, 1932 First Ave. #1103, Seattle, WA 98101)

¡EL SMASHO! - "Clown in the Family" EP

Oh my god, Scott's back in Michigan and he's putting out records again! I'll be damned if it says anywhere on this where ¡EL SMASHO! are from, let's assume Lansing. OK, this rocks, sounds like a young angry band with a good attack. I'd put it on the jukebox at Ray's bar if it had a big hole. (ML)
(Bonehead Rex)

ELECTRIC MAYHEM - "Hotel Bravo" EP

I'm sure these guys are veterans of a bunch of Cleveland bands, I'm just not sure which, I'd better brush up. Anyway, this is your basic Cleveland-ish single, a little weird and couldn't come from anywhere else. The production is a little off but I think they get their points across. See ya at the Euclid Tavern... (ML)
(Synthetic, PO Box 609478, Cleveland, OH 44109)

EXIT 13 - "Spare The Wrench, Surrender The Earth" EP

A good imitation of CARCASS; slow, sick, winding grind - so then what are these slow jazzy sections doing in here? I'd say the band dug its own grave with the sexist comments in the Profane Existance interview, which make their radical environmentalism seem a bit hypocritical. (SB)
(Relapse Records, PO Box 251, Millersville, PA 17551)

FALL-OUTS - "Don't Want the Sun" EP

Their debut 7" from a few years back still stands out as one of the best in the recent wave of PNW garage releases. This was recorded at the same sessions and is just as hot. The guitars are raving and the band is in total command of this style. A highpoint in a tired genre. (BD)
(Estrus, PO Box 2125, Bellingham, WA 98227-2125)

FREAK BEANS - "Nurture The Seed" EP

This is good funk-core from Annapolis, Maryland. Thought provoking politics abound; touching on diverse subjects such as war, government and education. Solid playing on every song. Very optimistic. Lyrics included. (BR)
(Verminscum Records, 76 Summerfield Dr., Annapolis, MD 21403)

FUDGETUNNEL - "Hate Songs In E Minor" LP

Noise. Hold on partner, this isn't the the type o' noise I usually rave about. Not noise like A.C. The definition of "noise" this time is the one that labels like Amphetamine Reptile use. In other words, heavy rock that's too heavy to be mainstream but too rockin' to be called punk. In this gorge lies FUDGETUNNEL, hammering out ham-fisted, post-SubPop jams. Enormous six-string slinging strangulation rock in a MELVINS-at-45 rpm vein. Surprisingly, I dig it. Instant college radio fame is guaranteed since one of the monsters from BIG BLACK looms on bass duties in this trio. Three and a half stars. (CD)
(Earache, UK/Relativity, US)

GIRL TROUBLE/A BONES- "Sister Mary Motorcycle/ Take Up The Slack, Daddy-o"

A good matchup here as both bands are pretty faithfully retro, GIRL TROUBLE with their take on the 60s fratrock sound of the Pacific Northwest, and the A-BONES with raw rockabilly. Both groups have many previous releases and this would be a good introduction for the uninitiated. (BD)
(Cruddy, 501 N. 36th St. #157, Seattle, WA 98103)

GO! - "Only Sheep Need A Leader" EP

Thirteen live songs recorded in Germany. Sound quality is muddy but you probably don't care, eh? Another GO! 7" - by now you should know what to expect. For fans, I guess. (MW)
(Power Is Boring Inc c/o Yannick, Daltonerf 33, 5014 HZ Tilburg, HOLLAND)

GONOKOX - "L Aïe Veu!" EP

A pretty decent melodic hardcore release that's helped along by those catchy back-up choruses that many French bands employ. Includes a cover of "Back In The USSR". Comes with issue #22 of... (TY)
(Rock Hardi, 34 Rue A Porte, 63340 Saint Germain, Lembron, FRANCE)

GORIES - "Telepathic/Hate"

The GORIES who have two previous albums out play '60s punk. Their first album was pretty good, and they have a good sound, but this genre has been rehashed to death. Neither of the songs here rate with their best. (MC)
(Iloki Records, PO Box 49593, Los Angeles, CA 90049)

RECORD REVIEWS

GORILLA - "Detox Man/Sober"

This is the first band from Seattle to have a new approach and therefore a good buzz in quite a while. Cool keyboard lines that actually add something to the overall thick (although not grungey) sound highlight the punk rock A-side while a somewhat slower almost garagey tune graces the flip. If they're cute they could be the next NIRVANA. Luckily, no pictures of the band were on the sleeve so we'll all just have to wait and see. (ML)
(SubPop, PO Box 20645, Seattle, WA 98102)

GRAVEL - EP

Two songs of melodic, crunching rock punk. The tempo is straight toward rock with an edge. A slight DC influence is present, lyrically it's introspective. The pace seems too steady and predictable. (MK)
(Jade Tree Records, 2310 Kennyman Rd., Wilmington, DE 19810)

GREEN BEAVER - "Barnaby/Lucy"

An Australian band that despite being involved with Shock records from the UK, displays all the expectant Aussie rock qualities. "Barnaby" is a straight forward riff-blooz-pub rocker. "Lucy" sounds like a slowed down MOTORHEAD. Obviously stuff that's been done better.else where. (HD)
(Shagpile, 24 High St., Northiote Victoria 3070, AUSTRALIA)

THEE HEADCOATS - "Hatred, Ridicule & Contempt/ Neither Fish Nor Fowl"

A match made in heaven: Sympathy and Billy Childish. A "record a day 'til you die" deal is currently being hammered out behind closed doors. The A-side is previously unreleased and is good uptempo punker while the flip is a BO DIDDLEYish number taken their last? (probably not) UK album. Go for it. (BD)
(Sympathy, 4901 Virginia Ave., Long Beach, CA 90805)

HEROIN - EP

The second single for these folks is somewhat of a cryptic release. All four tracks are very powerful and shrieky, kind of capturing the Touch & Go approach to music and blending it in with fuzzed-out guitar and grindcore vocal attacks. The package is a silk-screened paper bag (no song titles listed anywhere) which adds to the cryptic nature of the record, but makes it that much more interesting. (MH)
(Gravity Records, PO Box 17052, San Diego, CA 92177)

HOLY ROLLERS/CRINGER - split EP

HOLY ROLLERS side is great - two very raw songs, funk in the rhythms, but real quirky punk rock in the tunes. Very powerful. And speaking of power - whoa - CRINGER (my late band) is back. Another installment in the "ride the coattails of the bigger band" series. One shamelessly pop song (somebody has been listening to The PIXIES) and one punk love ballad about arsonists. Great cover by Donna D. Buy buy buy. (GF)
(Shred of Dignity, PO Box 170501, San Francisco, CA 94117)

HUMANICIDE - "Human Right/Sick"

Crunch and grind metal with enough rawness to keep a punkers notice. Not a bad animal rights tune on the A side, but the music here, however intense it may be, doesn't really move me. (WG)
(Wild Rags, 2207 W. Whittier Blvd., Montebello, CA 90640)

INCANTATION - "Deliverance of Horrific Prophecies" EP

This name should invoke terror into any mortal record buyer right off the bat. INCANTATION brews wicked sick caustic compositions from the ever grim world of grind. Guttural goodies to make your hair stand on end, and grow a few inches to boot. Dangerous deathmetal sure to make you forget your Xmas shopping and watch "Hellraiser" instead. (CD)
(Relapse Records, US)

JONES VERY - "Trains of Thought" EP

There's something quite pretty about this 2-song 7". Part of it may be the eerie sounding guitar atop an accurate, flushed bass that makes me think of JAWBOX's bass. Convincing vocals make this a winner. (KG)
(Jade Tree, 2310 Kennwynn Rd, Wilmington, DE 19810)

LA BANDA DI TIROFISSO - "Grazie a Voi" EP

This BANDA is an an engaging blend of MISSION OF BURMA and early SOUL ASYLUM - up-tempo, engaging, hard-rocking - though the tunes are only moderately memorable. Okay. (SS)
(Sergio Milani, Via Arondo 1, 11100 Aosta, ITALY)

LA PERRERA - "Right Side of Our Minds" LP

This record is what I would call contemporary punk. While approaching their songs with a punk intensity and attitude, LA PERRERA adds a very nineties guitar sound; more notes than just three basic chords. The record as a whole is pretty good; strong gruff vocals, melody and some bluesy harmonica all set to a punk beat. They even cover "Sonic Reducer" (DEADBOYS) and "Right Side of My Mind" (ANGRY SAMOANS). Worth a second listen. (MH)
(Basati Diskak, Apartado N. 1686, 20080 Donostia, Gipuzkoa, SPAIN)

LAURELS - "Burn" EP

Not a bad effort here despite musical references to certain 'post punk' avatars that shall remain (almost) nameless. The LAURELS appear to use a sonic strategy of convuluted (ala ROBERT FRIPP) guitar stew combined with a heavily 'ethereal' vocal presence. Thus you get the impression of perhaps an updated JOY DIVISION. Could get tiring in the long-run listening scheme but these guys are rather proficient in song/instrumental craftmanship which does make said product more impressive. (HD)
(Heparin Records, PO Box 29447, Providence, RI 02909)

LEAVING TRAINS - "Loser Illusion Pt. 0" EP

Moving away from their previous college rock approach to music, the new 10" is a somewhat lackluster cross between the HEARTBREAKERS and the LAZY COWGIRLS. All the right parts are here for this to be a great record but there seems to be intensity missing. This is OK, but not shining.(MH)
(SST Records, PO Box 1, Lawndale, CA 90260)

LIFE BUT HOW TO LIVE IT? - "Burn" EP

LIFE BUT HOW TO LIVE IT has a neat sound that hints at everything from BIG DRILL CAR to VICTIMS FAMILY to RUSH. It's true - Tom Sawyer era, as Martin Sprouse aptly put it. Great recording with strong female vocals. (KG)
(Beri Beri Records, Maritn Stehr, Marschner Str. 32, 2000 Hamburg, GERMANY)

LIFETIME - EP

Strong VERBAL ASSAULT and SUPERTOUCH influences pervade this record. The production and song structure is strong including some cool sounding slow crunchy parts. It seems as though a lot of bands are moving away from the more traditional straight edge style and are developing a slower, more metallic power. Lyrically it seems rather sentimental. It is strange hearing people in their early 20's reminiscing the good old days. (MK)
(New Age Records, 1036 Mt. Whitney Dr., Big Bear City, CA 92814)

LOOSE - "Home Sweet Home/Candyman"

"Home Sweet Home" never really gets off the ground, but the flip, "Candyman" has that NOMADS type energy that Swedish bands excel in. Intelligence lyric sheet inside. (BR)
(Payola Records, Polhemsgatan 4, S-112 36 Stockholm, SWEDEN)

THE LOST LYRICS - "Days Of Joy" EP

A pleasant four song EP of pure pop punk. Not the most remarkable record, I've ever heard, but it is very upbeat, and melodic. (LD)
(Nasty Vinyl, Rieperster 17, 3000 Hanover 81, GERMANY)

LOVE GUTTER - EP

There are a bunch of bands around playing that "Sympathy" sound of grunge punk rock. Buzzing guitars, gooning lyrics and really gruff - I really should smoke cigarettes w/filters - vocals. Love it or hate it, I'm not too sure, but none the less, this is pretty good. (LD)
(Black Hole Records, 12 Willow Grove Ave. Box 130, Philadelphia, PA 19118)

RECORD REVIEWS

LUPO - EP

Mid-tempo punk with a bass-heavy production that defies comparison and is divinely elusive in its catchiness. Male and female vocals blend in a growl of self-directed angst and spitting rage. Artsy-fartsy crap? Hell no. Grunge heaven is more like it. (MH)
(Tiger Epoxy Records, PO Box 2207, Corvallis, OR 97339)

Mi6 - EP

This outfit plays solid thrash and mid-tempo punk that reminded me of the RHYTHM PIGS' debut EP, boasting the same varied, interesting instrumentals. Above average. (SS)
(Vandal Children, PO Box 260805, Hartford, CT 06126)

MACHINE GUN MCBETH - "Sylvester" EP

Pretty much predictable by-the-numbers type "rock" from Finland. The music is punk-ish in nature and sometimes reminds me of the NOMADS but this record also reminds me of almost everyone else around.(HD)
(Betty, PO Box 31 01201 Vantaa, FINLAND)

MEATHOOKS - "Cambodian Soul Music" LP

A platter that virtually reeks with the all important screech factor. Pretty mush fukked up noise that's also quite unpretentious and just plain phun. You got oodles of spazz guitars and vocals, outta control drum machines and all the songs a shambling mess. With the exception of UNHOLY SWILL, I can think no other band that can drag you through the grime and make it as enjoyable an experience as the MEATHOOKS! (HD)
(Noiseville, PO Box 124, Yonkers, NY 18716)

METAL MIKE - "Night Of The Long Knives/I'm In My Room"

I'm glad Mike is giving Lisa and Julia of the GARGOYLES a chance to make decent records as I prefer this loose, no-frills rocking to anything I've heard from their "real" band. Now, how about co-billing for Lisa (she'll need a nickname) who wrote one track and sings the other one. (BD)
(XXX, PO Box 862529, L.A., CA 99086-2529)

MONSTERLAND - "Get Out Of My Head" EP

Side 1 has a song that's pretty psychedelic pop. With good production it would sound like the LIME SPIDERS. Side 2 has 2 garagey punk songs. Good record, but strange that the music is a muffled 4-track recording...but the cover is full color. (GF)
(Rockville/Dutch East)

MOUSE - "Caesar Salad/Emmett"

I am stupid, I just reviewed this 45 rpm when it's 33. Anyway, this goes from ominous weirdness to almost MELVINS-y dischordant thud rock. Maybe a slowed down heavier KILLDOZER is a good reference point. (WG)
(Worrybird, PO Box 95485, Atlanta, GA 30347)

MUDWIMIN - "Have a Good Time/For?!?!"

The A-side is a FLIPPER-ish dirge with female vocals, while the flip picks up the tempo with a more "fuzzed", trebly sound, but still very loose. (SS)
(Big Dog, PO Box 2545, Los Angeles, CA 90078)

NATIONS ON FIRE - "The Demo Days" EP

Imagine, if you will, a cross-breed of the HC style those early Revelation 7"s had glazed with classic Italian vocals. These lyrics address meat-eating, sincerity in personal lifestyle choices and encouragement of women participating in the hardcore scene. From Belgium. (KG)
(Stand As One, BP 77-75623, Paris, Cedex 13, FRANCE)

NATIONS OF FIRE - "Live at Vortin' Vis" EP

There's good production on this live record. The music is New York style hardcore with a thrash quality similar to CITIZEN'S ARREST includes two covers of "Nothing" by NEGATIVE APPROACH and " I Was Blind" by the SCRAPS. Good live energy. (MK)
(PMA Records c/o Jan, PO Box 122, 8800 Roseelare, BELGIUM)

NESSUN DORMA - "Chew It Over" LP

Later Period BROKEN BONES influence, minus the metallic edge. Debut record from this UK band. The lyrics seem like they're trying to be descriptive, but it's difficult to make any sense of them. Decent. (MW)
(MCR Company, PO Box 1313, Bath, BA1 3TJ, UK)

NIBLICK HENBANE - "What's Your Deal" EP

Secret confession time...I really like skinhead/Oi music, I always have - ack. This five song EP is no exception. However as a wimp, I must say that I just cannot get into the "Oi Oi Oi beat people up" thing, it totally detracts from what is a really good punk/oi record. Musically I like this a lot, and lyrically it isn't *too* macho, but it does leave something to be desired. (LD)
(Headache Records, 53 Myrtle Ave., Midland Park, NJ 07432)

NUISANCE - LP

Their two 7"s reminded me of an updated 90's version of SQUIRREL BAIT with CRIMPSHRINE-ish drums and gravelly vocals. So why does this LP sound like JOHN COUGAR MELLANCAMP? Well, not exactly - there's still lots of catchy pop-punk tunes here. But I tell ya, the classic rock influence gets a little weighty at times. Not for YOUTH OF TODAY fans - that I'm sure of. (MW)
(Lookout Records, PO Box 11374, Berkeley, CA 94701)

NUKEY PIKES - "If You Love Something" EP

The two originals from this four tracker are mid-tempo pop tunes with spare guitars and catchy melodies - a totally unique sound; the other tracks, which cover "Purple Haze" and "Day Tripper", fare moderately well. From Japan. (SS)
(Heart First, Florian Helmachen, Bieckhstrasse 39, 1000 Berlin, W. GERMANY)

ONE THIN DIME - "Automatic" EP

Mid-tempo music with a college rock feel to it. Guitar solos abound while the vocals are sort of rapped/sung. Generally flat and uninspiring. (MH)
(Pagan Records, PO Box 616, San Pedro, CA 90733)

THE OVERCOAT - "3 Chords...And A Cloud Of Dust" LP

Here's a pretty good garage band with good riffs, keyboards, lots of screams and yells, the whole 9 yards. One thing that sets this apart from lots of psych bands is the production. It really sounds authentic, like live to 2-track. It's not in mono, but it's close. Formally the MARSHMELLOW OVERCOAT, these guys have been around a long time and it shows. (ML)
(Dionysus Records, PO Box 1975, Burbank, CA 91507)

PLUTOCRACY/APROCTOUS - split flexi

Local crusters have put out an impressive release here. Political stench-core that gets my blood flowing. One complaint - what's with the thanks list of APROCTOUS saying "thanks to all the chicks...blow me while I'm taking a shit."? No thanks, I think I'll stick with the PLUTOCRACY side. (SB)
(Plutocracy, PO Box 6100301, Redwood City, CA 94061)

POISON IDEA - "Dutch Courage" LP

Recorded live in the Netherlands during their '91 European tour. Excellent recording quality highlights the best of POISON IDEA's musical past and present. Includes "Plastic Bomb", "Getting the Fear", and "Cop an Attitude" among others. A must for P.I. fans as well as those not familiar with their brand of fast, raw, punchy hardcore. (MH)
(Bitzcore Records, Reeperbahn 63, 2000 Hamburg 36, GERMANY)

PRANK - EP

It starts out with some college rock crap that had me scared momentarily. But suddenly, it kicks in with some energetic power-pop and HUSKER-ish melody. Enjoyable release. (MW)
(B-Core, Jordi Apdo Co 35221, 08080 Barcelona, SPAIN)

RECORD REVIEWS

PUZZLEHEAD/INFLATABLE CHILDREN - split flexi

I've said it before: I dig flexis. They're so... pliable... I've also enjoyed previous releases by both of these East Coast bands. This, though, is for the true aficionado of both or either band. Sound quality is very live, as are the recordings. Hence, this is quite HC in the most fundamental of ways. (KG)
(Old Glory Records, 5 White Oak Dr, Colts Neck, NJ 07722)

RADICAL HARD CORE - "Injusticia" LP

Stench-core style vocals are the outstanding feature on this relatively straight forward hardcore record. Mid-tempo mosh material alternates with revved-up chunky European metal riffs and then slides into American mid-eighties influenced hardcore. (MH)
(Potentcial X Hardcore Records, AP 52059, 28080 Madrid, SPAIN)

RANCID VAT - "It's My Fate" EP

All I know is that "this band has been around forever, and they've played like three shows". A sludgy 45 that truthfully holds no interest for me. Fuzzy guitars, and interesting vocals. (LD)
(PO Box 42376, Portland, OR 97242)

ROTTREVORE - EP

These Pennsylvanian purveyors of pungent powergrind are about as subtle as heart surgery with a jackhammer. Gargantuan, crushing riffs from your most horrific nightmare wrench the life out of even the strongest turntable as their power surges on. ROTTREVORE...ten letters spelling out a visit to your ear doctor. (CD)
(Relapse Records, 1201 West Main St., Monogahela, PA 15063)

RUMPUS ROOM - "Church Key/Dry Keg"

Two very lo-fi and very outta-tune 60s garage instrumentals originally recorded in '80 over a cassette tape of old BEE-GEES material (a picture of said tape is included on the insert as "proof") by some future members of RANCID VAT. Hard to find a fault with this prime slop other than the fact that there are only two songs. (BD)
(Brilliancy Prize, PO Box 42376, Portland, OR 97242)

SALAD DAZE - EP

Okay, comes in a ziplock bag, so it's already fantastic. The cover art screams "EMO!" at ya. Sure enough, introverted personal lyrics. A little too ambiguous for me (not bad, just ain't my thang). Great music. Tight, rockin' punk bursting into raging hardcore. Powerful and suprisingly tuneful (though kinda silly) vocals. (LH)
(S.D., 33 Mountbatten Ave, Glenfield, Auckland, NEW ZEALAND)

SCREECHING WEASEL - "My Brain Hurts" LP

Say what you will about Ben Weasel, be it loud mouthed messiah or simply just an asshole, there is one thing that you can't deny about the guy, he can write a bunch of really cool songs that make up a totally great pop punk album. 3rd LP down the line and this is it, a perfect pop (not wimp) record. Complete with organ sounds and hand claps, this LP has wormed its way into becoming one of my fave LPs of the year. Damn. (LD)
(Lookout Records, PO Box 11374, Berkeley, CA 94701)

SCUÜDBUZZ - "The Rave is Off" EP

Boring rock with keyboards on side one. That keyboard may just be an annoying guitar, actually. Sorta like a bad THEATER OF HATE. Side two, however, is a pretty catchy tune. Nice singin' all around. This may grow on me in a few listens. (LH)
(Mainstream Records, no address)

SEQZION DEMENZIADOS - "Justa Coprocracia?" LP

Manic European thrash. Spanish, to be exact. Total thrash. No NAPALM DEATH bullshit, and not much metal either. This is fast as hell. Lots of time changes, screeched vocals, etc. Thrash fest '91. (GF)
(Auispa, Santa Juliana 73, 28039 Madrid, SPAIN)

SELF-DESTRUCT - EP

Looking at the back photo it would seem that the "Leather, Bristles..." approach is still alive and well in the UK. A very solid four song EP which takes bits from Oi, funk, HC, and the "Bullshit Detectors" and combines them in a if not original way, it is at least, what I think of as a really good early 80's punk record. (LD)
(Retch Records, 49 Crescent Wood Vale, South Port, Merseyside, UK, PR8 3RZ)

SHIT FOR BRAINS - EP

A totally DIY package with a very crudely drawn sleeve made by a band that is seemingly out of touch with any recent trends. If anything this vaguely reminds me of a low-budget ZAPPA with the annoying vocals and hodgepodge of musical styles (hard rock riffs, jazzy segments, etc.). I would have preferred the entire record to have been instrumental as the single instro was listenable. (BD)
(Chump, 34 Marlon Lane, Hauppauge NY 11788)

SLIMEY - "Venereal Diseases" EP

Dragging cold steel across the throat of your mother is the only thing comparable to SLIMEY! Grindcore, on the animal rights tip. A must for all of you who love to play hot potato with a live hand grenade! (SM)
(Skuld Releases, Schelmen Graben 59, 7016 Gerlingen, GERMANY)

SMALL DOG FRENZY - "Weighted Doubt" EP

Moody alternative rock, sounds like GENE LOVES JEZEBEL. Long songs, long solos, but plus points for the "Do It Yourself" approach to the artwork and layout. (MK)
(955 Pleasant St., Boulder, CO 80302)

THE SMUGGLERS - 10"

Surf Rock, dude. Fans of 60's influenced pop and shit should enjoy this. Party on, man. (MW)
(Nardwaur, PO Box 27021, 1395 Marine Drive, West Vancouver, BC, V7T 2X8, CANADA)

SPOKE - "Celebrated" EP

Truthfully I didn't expect to like this as much as I do, so there was a nice surprise. John, you really can sing! Four songs which show this G.Ville trio's emo influence, but not in a mushy sticky way - also a nice surprise. "Hollowspeak" is an awesome song w/ dare I say, Jeff Pezzatti-esque vocals. Four really really good songs, and the best sound quality for a No Idea project yet. (LD)
(No Idea, PO Box 14636, Gainesville, FL 36604-4636)

SPOON - "Trash/What Good Am I?"

Side A is dirgy, pounding punk which seems to sound a lot like the Seattle-based SubPop bands. The B-Side is more of the catchy pop-punk sound with female vocals. Real good. (KK)
(Sympathy, 4901 Virginia Ave, Long Beach, CA 90805)

STENGTE DORER - LP

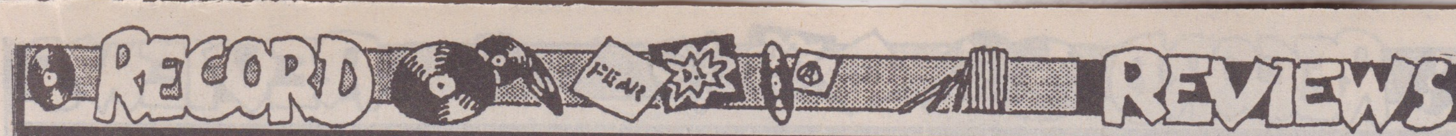
Classic Norwegian hardcore, with some incredible harmonies and a sound reminiscent of CHRIST ON A CRUTCH. A real treat. Check it out. (MW)
(Beri Beri Records c/o Martin Stehr, Marshnerstr. 32, 2000 Hamburg 76, GERMANY)

STICKFARM - EP

Cool fuckin' cover art. Intricate, complicated-core which is a bit like old PLAID RETINA (but not too old!) Hurt by a pretty mediocre recording. Lyrics DO say "synaptic" at times. Not my thang, really. (LH)
(Flight 13, Schumannstr. 20, 7800 Freiburg, GERMANY)

SUBTERRANEAN KIDS - "Live in Au" EP

Five live tunes from Spring of '90. The music could sound like the GERMS if this drummer hit the ride cymbal less. Great HC, great sound, forced vocals. From España. (KG)
(B-Core Disc, Jordi Apdo. Co. 35221, 08080 Barcelona, SPAIN)



RECORD REVIEWS

SWA - "Volume" LP

Chuck Dukowski's ironic vocals play over self-indulgent, rockin' guitar wails. Although aggressive and well-produced, the herky-jerky punk on this record didn't excite me at all. (SS)
(SST Records, PO Box 1, Lawndale, CA 90260)

TARGET OF DEMAND - "See You In Hell" EP

Sometimes a record will come in, especially lately, that proves to me that punk hasn't been reduced to Death Metal, wannabe DC, and boring pop. Hey kids it's a HC record, wheeee! I'm not sure if this is a posthumous release or what, but who cares it's a good HC record dammit, now if I only spoke German and knew what they were saying. (LD)
(Sacro Egosimo c/o Tiberiju, Pötschnergasse 9, 2500 Baden, AUSTRIA)

TEN BRIGHT SPIKES - "The La Mancha Candidate" 10"

Nicky Garratt (ex-UK SUBS), Jason Honea (ex-SOCIAL UNREST), Mario Pietryga (ex-UPRIGHT CITIZENS) and one other fellow team up for some music that sounds like nothing you'd expect from people with these credentials. Three pop songs (one with an edge) and jazzy/hippy meander. (TY)
(New Red Archive, 6520 Selma Ave #1305, Hollywood, CA 90028)

TEN FEET TALL - EP

It always warms the heart to see good things coming out of Pittsburgh, and this is a heartwarming day. These guys were in a bunch of different bands before, none of which had vinyl out. Here we have a 90's punk rock kind of groove: soul searchin' lyrics, a good recording, and a nice package. I see a real future here, keep it up. (ML)
(Crankin 18, 90 East Wiley St., Homer City, PA 15748)

TERMINAL CHEESECAKE - "Unhealing Wound" EP

Another one of these thangs with one side of music and one side of etching on the vinyl. The tune chosen for inclusion here is in the category of big UK 'Cathedral Rock'. Its a long cut that consists of screaming, playing, et.al. recorded live in some big reverberous place. Sorta sounds like SKULLFLOWER meets the SISTERS OF MERCY. (HD)
(World Serpent Seven, Unit 7-1-7 Seager Buildings, London SE8 4HL, ENGLAND)

TETSU AREI - LP

Japanese hardcore with DISCHARGE-ish guitars. However, most of this is a little too "rock n' roll bad boy" for me, and the lyrics come off as being cock rock macho. (SB)
(Sex Records, 2-3-4 Sendafata, Shibuyuka, Tokyo, JAPAN)

TIJUANA IN BLUE - "Los Insoportables" LP

Album of covers, DEAD BOYS, QUEEN, SLADE, ROLLING STONES. Done in a pretty straight ahead rock style, sung in Spanish. Not very exciting. (GF)
(Basati Diskak, Apto #1686, 20080 Donostia, SPAIN)

TITWRENCH - "Twelve Swinging Inches" 12"

Drum machination mania here, folks. Cross a high speed car chase between MINISTRY and BIG BLACK through the worst part of town. Definately tense, dense ride here, with potent music and angry words assulting the suckiness of everyday life. (WG)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

TRANSMISIA - "Mincing Machine" LP

TRANSMISIA are an Italian band that mix a lot of early 80's type of influencial bands like CLOCK DVA, BAUHAUS, and TEST DEPT. and cross that with some of the better modern Wax Trax type of bands. Not to say that this is danceable at all. It's pretty abrasive. Biafra would dig it, I bet. (ML)
(Wide Records, PO Box 309, 56100 Pisa, ITALY)

THE TROUBLE WITH LARRY - "Songs Of Romance And Intrigue"

Remember the "Nerds" from Saturday Night Live? I guess this is what would happen if they went off to college, listened to way too much college radio, then formed a band and are now in their early 30's. I could be wrong, mind you, they could be the coolest people in the world, like a 90's SHAGGS or something. I just don't know anymore. (ML)
(Good Kitty Records, 201A N Davis Ave, Richmond, VA 23220)

TUMOR CIRCUS - LP

After fighting about who had to review this for a while, and since I owed Tim a favor, I finally got picked. Although I really like STEEL POLE BATH TUB and I love most of the stuff that Charles Tolnay has done, I don't think that this works as well as it could. I mean, it's better than the "Witch Trials" EP, but falls somewhat short of the potential of the individuals involved. (ML)
(Alternative Tentacles)

UBER ALLES - "Dust To Dust" EP

This record has adequate musicianship in the funk-groove pigeon hole. Nothing to stand you on your ear but pleasant enough. There are some decent lyrics about educating the youth of America. (BR)
(Flux Records, PO Box 1033, Newport, RI 02840)

UNCLE TUPELO - "Gun/I Wanna Destroy You"

College radio crap on one side, and an inferior version of the SOFT BOY classic on the flip. Why would anyone bother to touch that masterpiece? (TY)
(Rockville/Dutch East)

UNIT PRIDE - "Then and Now" EP

The repressing of this now defunct Bay Area band's EP. YOUTH OF TODAY influenced hardcore with energy. Lyrics and style faithfully document one of the more prominent straight edge bands in the Bay Area in the last four years. (MK)
($3.75 ppd. Point Blank Records c/o John Bush, 807 Market St., Mount Wolf, PA 17347-97774)

URBAN TERROR - "First Shot" EP

This 4 song 7" incorporates the speed and punk of the DERELICTS, the screech and guitar work of the LAUGHING HYENAS, and the start-stop jazz influence of NO MEANS NO. This Japanese band seems to have picked out all the key elements of todays music underground and blended them into an interesting collection of songs complete with an intro and an outro harking back to BLUE OYSTER CULT. (MH)
(Heart First Records, Bockhstr. 39, 1000 Berlin 61, GERMANY)

USE - "Do It Tomorrow" 12"

Really good band. This record sounds strange. All the players are really good, and do weird things. Lots of off-rhythms and chord progressions that you aren't expecting. For all that, this is still fairly accessible punk-rock sounding. Really good for something a little different. (GF)
(Sycophant Records, 8 Orchard St., Newthorpe, Nottingham NG16 2EL, ENGLAND)

THE VAGABONDS - "Laugh or Cry/I've Heard It All Before"

The minute I layed eyes on this, I knew it was a mod record (i.e. nice clean simple graphics). To quote the inner ad "What the WHO would've sounded like had they fired that golden-haired, suede-fringed poof and let the guy with the big nose sing all the songs" Brilliant, eh? A must for fans of the WHO and the JAM. (LD)
(Animal Five Records, PO box 2383, Milford, CT 06460)

WALDOS - "Crazy Little Baby/Cry Baby"

Melodic new-wave, twangy, guitar rock. Not particularly memorable, but if the description appeals to you so should the disc. If you're in doubt look at the pic sleeve. (KK)
(Baylor Records, 48 Monitor St, Brooklyn, NY 11222)

WIZO - "Für 'n Arsch" LP

This German guitar band play an impressive variety of punk and pop music. Ravers, and ballads, a couple songs in English. The singer is good, and the songwriting is well above average throught. (MC)
(Frantz Thum, Eichendorffstr, 1, 8400 Regensberg, GERMANY)

YOBS - "Xmas II" LP

Well over ten years ago, the YOBS (actually seminal UK punk band the BOYS) released the rudest, crudest, funniest punk Xmas record ever. The '77 punk here, while not quite as offensive, still has more than its share of goofy covers and originals to make this a getter for your Christmas stocking. (SS)
(Receiver Records, UK)

RECORD REVIEWS

YUMMY - "Piss in Boots" EP

Raw 60's influenced punk that gives a huge nod to ANTISEEN. Crude lyrics but super catchy guitar work with JESUS LIZARD style vocals. Melodic and punchy to boot.(MH)
(Empty Records, PO Box 12034, Seattle, WA 98102)

ZERO BOYS - "Make It Stop" LP

After a very long hiatus the ZERO BOYS are back with a brand new LP. Maybe the problem with this is that I approached it as "Vicious Circle" PT. II. However, I just don't like this very much. With the exception of "Bleach Blanket Boi-oi-oi". This record is severely lacking the energy and aggression of the first LP. People grow up and slow down, and I guess that this is the sad proof. It's really a shame, I had great hopes for this. (LD)
(Lost and Found)

V/A - "A Mouthful of Monkey Bile" EP

Seven song compilation featuring bands from the eastern side of the US. One track each from YOUTH GONE MAD, SOCKEYE, PSYCHO TRIBE, GORE GORE GIRLS, and HESTER PRYNE, and two tracks from THE EELS. The quality of the songs ranges from good to excellent and there is a nice variety of mid-tempo punk. Recommended even though there isn't a theme. (KK)
(Flush Records, PO Box 1050, Richmond, CA 94802)

V/A - "Blobs Vol. 2"

Two bands here - SHOW BUSINESS GIANTS and the SQUIRRELS. The first is bluesy, commercial rock that just didn't appeal to me. The latter is goofy pop that sounds like they're making fun of something, but I just don't know what. I just don't understand this at all. (MW)
(Way Out Records c/o Funhouse Records, #102 535 Yates St., Victoria, B.C., V8W 2Z6, CANADA)

V/A - "Coach Potatoes" EP

Two bands here; ANTIC HAY play rock music with little to recommend it. DISTURBING FORESIGHTS offer pounding rock with echoey vocals on two fairly good efforts. (MC)
($5 to stichting de Wijde Wereld, PO 39, 1713 ZG Obdam, HOLLAND)

V/A - "Molotov Cocktail Punk" EP

This 4-track EP from France contains material by SOMETHING HAPPENED (raw, riffy punk), PLATYPUS SCOURGE (stop-and-go thrash), PLEUM (thrashy and gritty), and JUICE (socially conscious mid-tempo punk). Slightly above average songs, solid. (SS)
(J. P. Lemarchand, Route de Cleres, 76570 Limesy, FRANCE)

V/A - "No Taste" EP

Four band five song international comp with SONS OF ISHMAEL, IT, THINGS CHANGE, and DER KURORT. Cool DIY endeavors, slick-looking sleeve, sure to please. (MW)
(Sacro Egoismo c/o Tiberjn, Pötschnergasse 9, 2500 Baden, AUSTRIA)

V/A - "Ox #10" EP

Three bands share this giveaway 7" that comes with issue #10 of *Ox* zine. NO FX and JUGHEAD'S REVENGE kick in with one track each, while DRAMA (which plays a similar type of hardcore to both the other groups) delivers two tracks. (TY)
(Joachim Hiller, Joseph-Boismard-Weg 5, 43 Essen, GERMANY)

V/A - "Sicher Gibt Es Bessere Zeiten" LP

Seventeen German bands put in one song each on this comp. There is an amazingly diverse assortment of hardcore styles represented here, and it sounds like classic stuff. Punk is apparently alive and well in some form or another. One word: "quality". Cool. (MW)
(Hohnie Records c/o Andreas Höhn, Ander Kuhtränke 7, 3057 Nenstadtl, GERMANY)

V/A - "Sounds From the Street Vol. 1"

First of all haven't there been nine million oi "Sounds From the Street"? Well this totally different, four bands each playing melodic punk rock. THE LOST LYRICS, BROKEN TOYS, LA SECTA, and THE NEW WIND. All in all a cool record of pop, greasy pop punk, and kinda emo-ishness. (LD)
(Nasty Vinyl, Rieperster 17, 3000 Hanover 81, GERMANY)

V/A - "Suburban Voice #31" - EP

Three bands: WRECKING CREW, SAID AND DONE, and SAM BLACK CHURCH. The standout is the SBC song, which I couldn't rave about more - kind of a faster grundge with melodic vocals. Boston HC, hey, doesn't that just say it all? Comes with issue #31 of..... (SB)
(Suburban Voice, PO Box 1605, Lynn, MA 01903)

V/A - "Voice of the Voiceless" LP

Here's a great example of how a benefit compilation can comprise ideas, music, goals, proceeds, etc. and present itself in a tight fist of activity. All 14 of these bands let you know exactly what their stance is on killing animals. Neat cuts by DOWNCAST, STRAIGHT FROM THE HEART, Y.O.T., TRANSCEND, JUVENOCRACY, DISCIPLINE and RRR. Profits go to Adopt a Cow, A.L.F., S.A.C.A. and the Animals Voice Magazine. (KG)
(Smorgasbord, PO Box 126, York, PA 17405)

V/A - "Words to Live By, Words to Die For" EP

Here's the latest sampler plate New Age Records has to offer, featuring the following edibles: MOUTHPIECE, DRIFT AGAIN, TURNING POINT, OUTSPOKEN, COUNTER PUNCH and UNDERTOW. Appetizing in that straight edge-sound sort of way. (KG)
(New Age Records, 1036 Mt. Whitney Dr, Big Bear City, CA 92314)

V/A - "Wrechord" LP

At first I thought "Alright! Angry Germans!" because of the straightfoward, hardhitting HC, but that was just the first band. The majority of the bands were more of a noisy, experimental kind of punk. Interesting. (SB)
(Human Records, no address)

VIDEOS

Reviewer: Devon Morf

BAD RELIGION - "Along the Way"

This is the domestic release of the identical video that Germany's Tribal Video put out last year. It consists of footage from 14 shows throughout Europe that the band played during their "Suffer" tour. If you're a fan of the band this should be well worth picking up as the footage and editing are excellent (though a bit repetitious) and clocks in with an impressive 72 minutes containing 27 songs and a series of short individual interviews. (DM)
(Epitaph Records, 6201 Sunset Blvd., Suite 111, Hollywood, CA 90028)

V/A - "Jersey Beat: Video Fanzine Volume #1"

Congratulations to Mr. Testa of Jersey Beat 'zine fame for venturing from the world of audio comp tapes to that of video. This is a comp in the true sense of the word as the bands and quality of footage vary immensely. There's considerable footage of LOOSE and AMERICAN STANDARD. PINK LINCOLNS and FREAK BEANS also drop by for a bit. LOST rock musically but the footage is kinda weak and off cue. There's also some techno pop , spoken word (Johnny Puke), rock and more. KINGPIN, HEADSTRONG and BEDLAM HOUR put in the most memorable showings. The ALL YOU CAN EAT song is billed as "Wedgie" but is actually "This Die-Cast Metal Has Life". The perfect accessory for the SnackMaster. (DM)
(Jersey Beat, 418 Gregory Ave., Weehauken, NJ 07087)

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***MaximumRockNRoll* review(#101):**
"And would you expect anything other than greatness? This time around, the articles are written better, the interviews have more depth, and the layouts look like they are armed with a computer and know how to use it. Good interviews with Trusty and Dan Siskind (mostly Dan anyway). Best of all is the absolutely hideous Econochrist centerfold. Essential."

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A CRASH COURSE IN BULLSHITOLOGY

LESSON 1: REVIEWS

FLAMING MIDGET "Midget Melodies" EP

This is saved from genericness by some of the worst production and
1 2
playing I can recall. I'd be surprised if anyone has been playing their instrument for more than a few months as they sound like they would like to play a little faster but can't quite manage it. I'm also sure they didn't have to visit a recording
3
studio. The record is dedicated to their deceased guitar instructor and it's
4
beginning to make sense. (bl)
(Burrito, 3421 SE Micanopy Ter., Stuart, FL, 34997)

1. This is too punk for me Think I'll go whack off and watch M-TV.
2. Of course, I'm so fucked up right now I can't even recall my name.
3. This is DIY. But I'm too much of an asshole to care
4. Only an obnoxious prick like me would write something like this. Aren't I cool?

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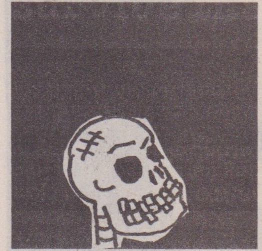
WHATS THE SCOOP?

By Chris Dodge

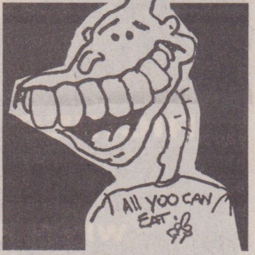
This month's question:

What will punk rock sound like in 10 years?”



“TAIT, AGE 20, BERKELEY, CA

“Well, I see generic hardcore turning into a teenage thing just like heavy metal is now where it never changes. On the other hand, I see more creative music that could be called punk and sound completely different.

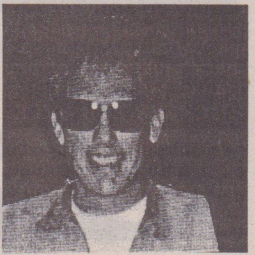


MATT, AGE 22, SAN FRANCISCO, CA

“Hopefully, more aggressive and more ugly like Born Against, Rorschach. As far as the ‘big name’ bands, like on In-Effect, I think that'll go away and it'll become more underground.”

LINDA AKYUZ, AGE 24, SANTA BARBARA, CA

“You'll just keep singing until the words run out and that'll be punk rock.”

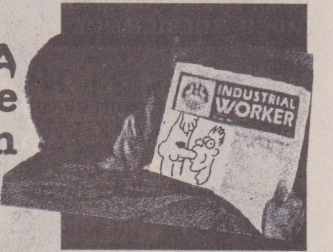


BOB WHITTAKER, AGE 25, SEATTLE, WA

“Punk rock in 10 years will all sound like The Fall “Live at the Witchtrials”.

JAY HINMAN, AGE 24, SAN FRANCISCO, CA

“It'll probably all be interview records. Picture discs, like that Mudhoney one. There will be no music, just interview records.”



MR. WILCOX, AGE "30 SOMETHING", NOT FROM DAVIS, CA

“I have two predictions. The first being that it will be computer generated. Also it will only be available on 8-track.”

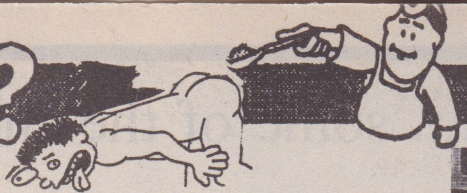
FLOYD LIGHTBODY, AGE 22, ISLA VISTA, CA

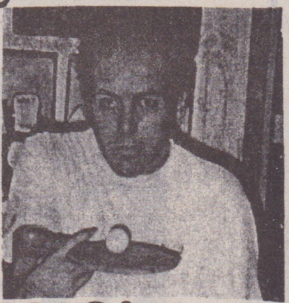
“I don't think it will sound like anything because it hasn't existed now for 5 or 6 or 7 years anyway.”

TINU, AGE 30, HONG KONG

“You mean 10 years later? I have no idea. Will it survive that many years?”

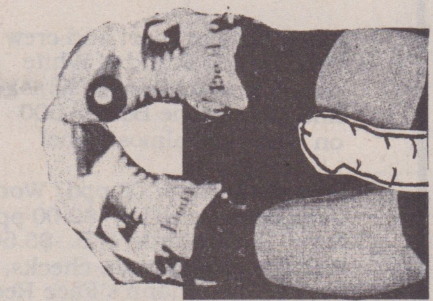
WHATS THE SCOOP ?



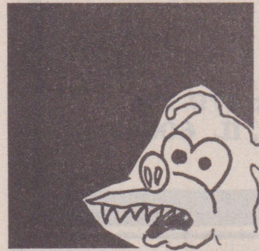


BRETT REMY, SAN FRANCISCO, CA
"It'll sound like Joey Ramone on the Budweiser commercial doing 'Hey ho Bud Light'".

KELLY RICHARDSON, AGE 25, SAN FRANCISCO, CA
"It'll sound like the neighbors down the street, I guess. Probably just as tight and sloppy as all the other ones, dealing wiht the same issues."



GEORGE GLOVER, AGE 18, VALLEJO, CA
"It'll sound like Joan Baez".

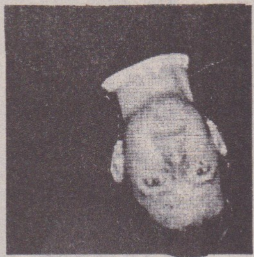


JOEL WING, AGE 24, PINOLE, CA
"Probably a lot like old Spandau Ballet".

BECKA, AGE 22, "EAST BAY"
"It's going to have more string and jazz instruments in it. I think it's going to have more instruments that you never thought of like xylophones. As far as fast or loud, it won't matter. People are just going to be doing what they want to do even if people tell them they can't".

JOSEPH LONGWELLOW, AGE 27, "FROM HERE"
"Punk will sound like Test Dept."

ROB, AGE 21, MARIN
"Everything's going D.C. style...Dischord, Fugazi, Soulside style. It doesn't bother me. I kinda like it".



JASON, AGE 26, SAN FRANCISCO, CA
"Punk will be like what people like John Zorn are doing. Like The Molecules. They use different instruments".

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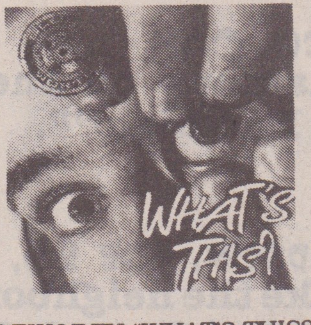

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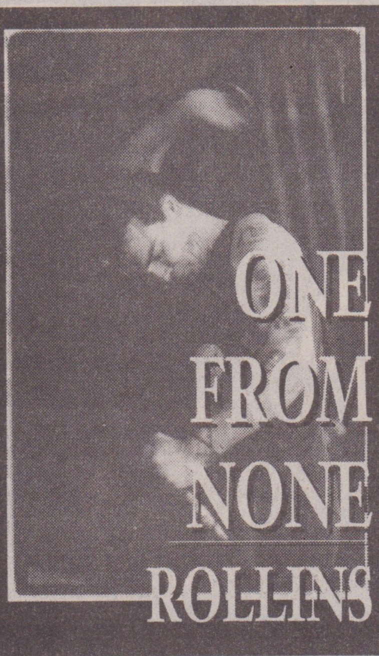

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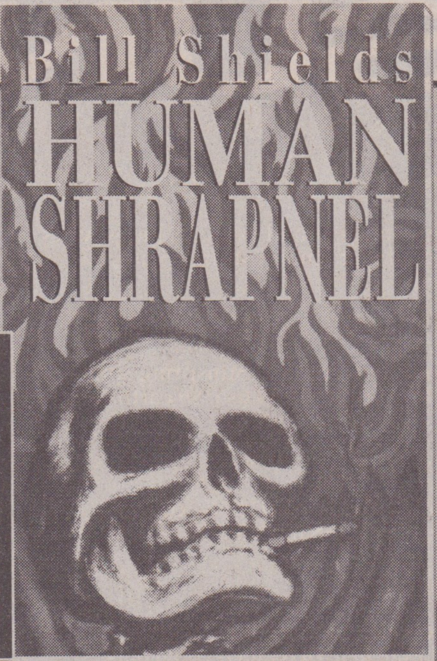

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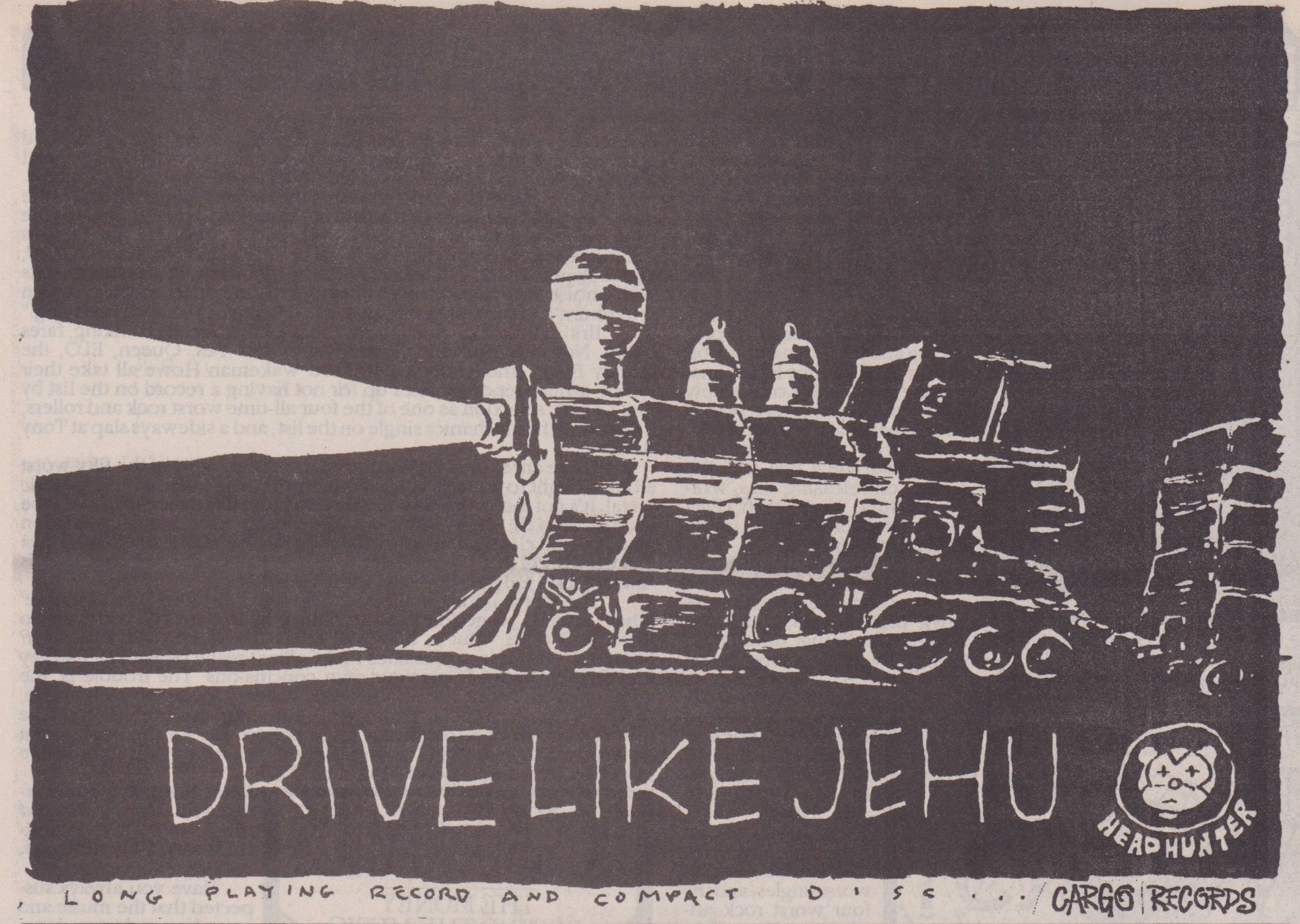
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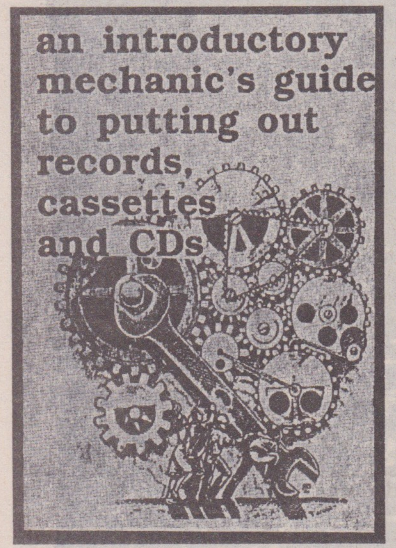
BOOK REVIEWS

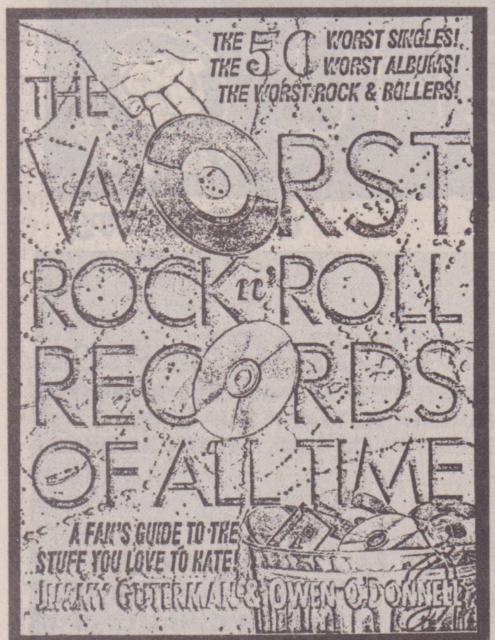
Reviewers: Don Kerr (DK) & Mike McNiel (MM)


an introductory mechanic's guide to putting out records, cassettes and CDs

Kristin Thomson and Jenny Toomey, *An Introductory Mechanic's Guide to Putting Out Records, Cassettes and CDs* (Simple Machines, 3510 N. Eighth Street, Arlington, VA 22201. (703)276-0680) 2 stamps, 21 pgs.

A well thought-out, informative booklet that takes you through the steps of producing and packaging music on all formats. The tone is personal and the perspective completely D.I.Y. with the emphasis placed on originality at the lowest cost. Those with more experience putting out vinyl will find the section on releasing CDs, written by John Henderson (Feel Good All Over Records), more to their interest.

Toward the end of this booklet are the addresses of a number of companies who press vinyl, print jackets, distribute, etc. All in all, a comprehensive (for its size) guide that doesn't get bogged down by ultra-technical garble. A great introductory packet with a very grass roots feel. (MM)


THE 50 WORST SINGLES!
THE 50 WORST ALBUMS!
THE WORST ROCK & ROLLERS!
THE WORST ROCK n' ROLL RECORDS OF ALL TIME
A FAN'S GUIDE TO THE STUFF YOU LOVE TO HATE!
JIMMY GUTERMAN & OWEN O'DONNELL

Jimmy Guterman & Owen O'Donnell, *The Worst Rock n' Roll Records of All Time* (NY, Citadel Press, 1991) 252 pgs. $19.95

The idea's cool. The fifty worst rock albums, the fifty worst singles, and the four worst rock artists ever. Most of us could spend a fun Saturday afternoon with a couple of friends and maybe some beer arguing about a list (probably long) of albums/singles that totally suck. Any big act will be one guy's "god band" and another's garbage pile. Want to prove it? Get any dozen punk rockers in a room and ask them what they think of Fugazi. You can have as good a time fighting about the worst ever as about the best.

The question is: how well does the book live up to its title? Guterman and O'Donnell decided to limit their choices to "major" artists ("any schlub can put out a wretched record") which might be fair enough - although it eliminates tons of real shit - if they stuck to it. But whoever said that Joey Bishop, Irene Ryan (Granny on "The Beverly Hillbillies"), Joel Gray, John Travolta, Bruce Willis, and a number of others were rock artists at all, let alone "major"? The records in question may be - probably are - absolute garbage, but they don't belong here.

Most of their choices are names you'll recognize, but some are likely to puzzle you: is U-2's "The Unforgettable Fire", for instance, really one of the fifty worst albums ever? "The production, by Brian Eno and the usually reliable Daniel Lanois, was as muddy as a South Jersey swamp; when we heard an advance cassette of the record, we were convinced it hadn't yet been mixed. In front of the piled guitars, basses, and drums, there was a big hole where the songs were supposed to be."

The book is full of zingers like that which should bring a smile even if you disagree. "The Rolling Stones 'Still Life' is a perfectly descriptive title for a live album that is as energetic as a plastic-fruit centerpiece" "'Aqualung' chronicles Anderson's (Ian) hatred of modern religion although his vision is so limited, the only organized belief he attacks is Christianity and the band leader's utter indifference to anything else. Anything else includes song form, arrangements, lyrics that make sense, flute-playing that doesn't sound like an air-raid warning, and dramatic tension...For those of you wondering, a real aqualung is a kind of self-contained underwater breathing apparatus. Listen to this 'Aqualung' and you'll get the bends." "Jim Morrison is the most overrated performer in the history of rock and roll...dying was the canniest career move Morrison ever perpetrated...As the famous Rolling Stone cover proclaimed, 'He's hot. He's sexy, he's dead'." And, about Roger Waters' "Radio K.A.O.S.", "Warning: If an album starts with a noise instead of a voice or instrument, the safest course of action is to return it to the store and say it was defective. You won't be lying."

British art rock, which the authors admit to really disliking, fares badly. Not only Tull and Roger Waters but Yes, Queen, ELO, the Moody Blues, and Anderson Bruford Wakeman Howe all take their lumps, while Genesis makes up for not having a record on the list by Phil Collins' selection as one of the four all-time worst rock and rollers, a Mike and the Mechanics single on the list, and a sideways slap at Tony Banks.

There are some curious omissions. Surely a list of the fifty worst albums ought to include at least one example of lamebrained generic metal. It's not there, unless you think Bon Jovi fills the category. Maybe it's just as well; these guys would probably pick Metallica or Iron Maiden. And clearly their knowledge of punk is about zero (or is it just that they think that no punk act - say, the Ramones or Husker Du - is "major", like Joey Bishop and John Travolta?).

The worst album of all time? "'Having Fun With Elvis On Stage' which sounds so goddamned terrible it almost makes you want to listen to it once." But is Billy Joel really the worst rock artist ever? Should the runners-up (besides Phil Collins) really be Paul McCartney and Duran Duran? Form your own conclusions. The trouble is, the authors haven't done their homework. It's easy to slag off Milli Vanilli, or The Shaggs (hardly a "major act"). But there are oceans of sludge they haven't stuck a toe into. A more honest title for the book might be *Records We Hate.* The writing is good; it is funny; it is informative in places. But don't spend $15 on it. (DK)

ROCKONOMICS
THE MONEY BEHIND THE MUSIC
MARC ELIOT
Author of Death of a Rebel and TeleVisions

Marc Eliot, *Rock-onomics: The Money Behind the Music* (NY, Franklin Watts, 1989) 290 pgs. $19.95

Have you always suspected that the music and recording industry, especially the major labels, thinks of music entirely as business, rather than art? That they consider musicians to be a "product"? That they have no interest at all in what message the lyrics are trying to get across? That artistic integrity is a meaningless concept? Marc Eliot's book will show you that it's even worse than you thought. Albert Grossman, Bill Graham's partner in the Fillmore East, may have summed up the industry attitude as well as anybody when he told the Fillmore's staff, "This place is about money, not music. I don't care about the prestige of the place; if you want to book belly dancers, okay. We have a very high operating 'nut' and I want the place filled up. That's all that matters."

Actually, "Rockonomics" is a somewhat misleading title; the book offers more than just the economics of rock. It gives a history of the industry all the way back to Edison and his cylinder recordings, and discusses the part played by such early mega-stars as Al Jolson, Bing Crosby, and Frank Sinatra. But the most interesting part for most MRR readers will be the last two-thirds of the book, from Elvis Presley through the 80s. There's a clear message for bands that think a major label is the answer to their prayers: don't even think about it without first-class management (which means hard-nosed, very knowledgeable, and not in bed with the record companies), and don't sign anything that hasn't been gone over with a microscope by a first-class (and expensive) independent lawyer who knows the business.

And even then, there's a good chance you'll get screwed. If that happens, what can you do about it? Not a whole lot. The company's reaction is going to be, "If you don't like it, sue us and we have more money than you do". Only the biggest bands, like the Beatles and the Stones, can afford to see a lawsuit through what may be years of litigation, and the companies know that. There are big bands, with

BOOK REVIEWS

platinum records, who have wound up broke, while their label made millions.

Of course, if big bucks are all that matters, companies will go for "products" that they think will sell. But that's probably the best music, right? Only if you think that the top 40 is always the best. In addition, the companies' knowledge of the music is often non-existent. For instance, Eliot gives the reaction of Glenn Wallachs, President of Capitol, to the Beatles: "'Jesus', he said, as he threw his hands up in disgust, having been ordered by EMI to release the Beatles on Capitol, 'And now we gotta put out these goddamn mop-haired little bastards from England. Jesus Christ, The Beatles! What a name, and that hair! It's gonna ruin Capitol. I'm telling you, it's gonna ruin us!'"

Punk bands started as a reaction against corporate rock, but although they were "playing the most original, authentic rock-based music in the country", the big labels weren't interested. The mainstream, Rolling Stone-dominated press generally gave them unfavorable publicity, or ignored them altogether. "The Ramones, for example, were considered non-commercial by every major label: too risky, too far-out, too unmusical, and according to one scouting report, too young. That they still managed to gain a reputation should have signaled to the corporate powers the shifting of musical taste." Needless to say, it didn't. The corporate reaction: push disco.

It can be almost impossible for a band to collect its royalties. First, you see, there are "expenses": PR and promotional expenses are deducted from royalties. But how many promo records are actually sent out? Capitol listed 95,000(!) copies of Abbey Road as "promotional", although documents later revealed that Beatles records listed as "promotional" were in fact sold. Then, there are tour "expenses", which may eat up all of the royalties for the album the tour is supposed to promote. And it's almost impossible to get accurate figures for how many albums/singles have really been sold. Scams abound: "In April, 1980, Capitol reported a number of thefts of albums from its Los Angeles warehouse, including a large quantity of Beatles records. Although the records were deducted from royalty consideration, upon their recovery, no evidence was offered to show they had been restored to the inventory of sales".

Publishing rights to the music and lyrics are another big source of income, and one which inexperienced bands often sign away without realizing until it's too late how much they may be losing. This is a complicated subject, and Eliot covers it in considerable detail.

Unfortunately, some bands have themselves become part of the picture of corporate greed. A major band, for instance, may make as much as $10,000 a concert from sales of band merchandise with $2 T-shirts selling for as much as $35 (and at one big concert this year, there were - Yes - $40 T's). While no rock star has ever made the Forbes list of the 400 wealthiest people in America, the 1988 Forbes figures are eye-openers: Michael Jackson with a two year estimated gross of $97 million, Bruce Springsteen with a two year gross of $61 million, Madonna with $46 million, and more (see page 249 for the list).

To sum up: if you're interested in the nuts and bolts of the music industry, this is one you should check out. You may wince at the sleaze, but there's an upside: you'll finish it with greatly increased respect for those small independent labels that try to put out honest music, give new bands a chance, and treat the musicians fairly. (DK)

MOVIE REVIEWS

Cinénema
BY EMILY SOARES

City of Hope, what a film: could be subtitled "Movie of Hope." Makes me believe in the future of American filmmaking, and anyway, John Sayles (**Brother From Another Planet**, **Matewan**) seldom disappoints. Where to begin? This one packs in just about every social ill in the book: governmental corruption and organized crime (here we get a look at the city level), racism, separatism, sexism, family dynamics et. al. All of these pathologies are woven into one of the most intricate and delicately balanced storylines ever. With masterful editing and plot development, Sayles links together the lives of a handful of Jersey residents (and through them the entire town) and in the meantime manages to get across multi-perspectives on all the issues listed above. The result is sort of a political **Rashoman**, for those of you who've caught Kurosawa's masterpiece of subjectivity.

I don't even want to attempt a plot summary. Suffice it to say that **City of Hope** is the tale of a community that is painfully confronted with the notion of living together under all the machinations of the modern world (as all communities are), race relations being one of the film's key issues. The characters of **City of Hope** deal honestly with these problems and in return force the audience to attempt the same. Sayles pulls no punches in terms of the realism of his characters' responses. **City of Hope** is refreshingly un-PC; that is, it's asking questions that the oh-so-tolerant but secretly disquieted are too afraid to broach. The dialogue is strikingly "true to life" in that respect, and the cast is impressive without exception. Several have criticized the film for taking on too much. Granted, here Sayles has about five films rolled into one, but I think he pulls it off brilliantly.

Unfortunately, the same cannot be said for Gus Van Sant's newest: the long-awaited and much lauded **My Own Private Idaho**. "Innovative" is the term being applied most heavily, which is true to a point but does not redeem the film's failures, unabashed, self-conscious hipness being among the most glaring. The story revolves around the misadventures of Scott (Keaunu Reeves), a thrill-seeking rich kid whose forays into the world of male prostitution help him kill time till his inheritence comes in, and Mike (River Phoenix) a homeless narcolept for whom street-walking is no joke.

As for claims that **Private Idaho** breaks ground for homosexual representations on film, I don't believe it does anything constructive. Presence of the theme is one thing, *exploring* it is quite another. Though Mike's character is sympathetically portrayed, there is nothing in the presentation of his homosexuality or in the opportunism of Scott's companionship which counters stereotypes. Also troubling is the film's lack of direction. In and around the jumbled storyline (compiled from a series of Van Zant's short stories) stumbles a subplot based on Henry IV. Whether or not this coupling works (and it doesn't) is secondary to the pretense Elizabethan monologue adds to a film about street life. Yeah, yeah, we're supposed to be struck by the whimsical world our troop of merry down-and-outers have created for themselves out of the sprawl of Portland's skid row; still, I couldn't help but see these characters as Reed College escapees looking to be crowned Bohemian for a day. Painfully lame dialogue (meant to impress with its raw, verite meandering) had me longing to scream "cut!" and the Italian sequence in which the boys go searching for Mike's mom plays more like an excuse for the production team to vacation with grant money. I appreciate Van Zant's style, and **Drugstore Cowboy** was quite good, but **My Own Private Idaho** looks like his return to student filmmaking—more super 8 "home movie" footage than a SF State Film Finals screening (though the majority of the film is nicely photographed). God knows how much Hollywood crap is splattered on the screens of the world, and it's great that an independent project such as this one is so well-received. But nothing is more irritating than blind acceptance of all things "innovative." Seems that sometimes critical faculties get paralyzed in the face of the cutting edge.

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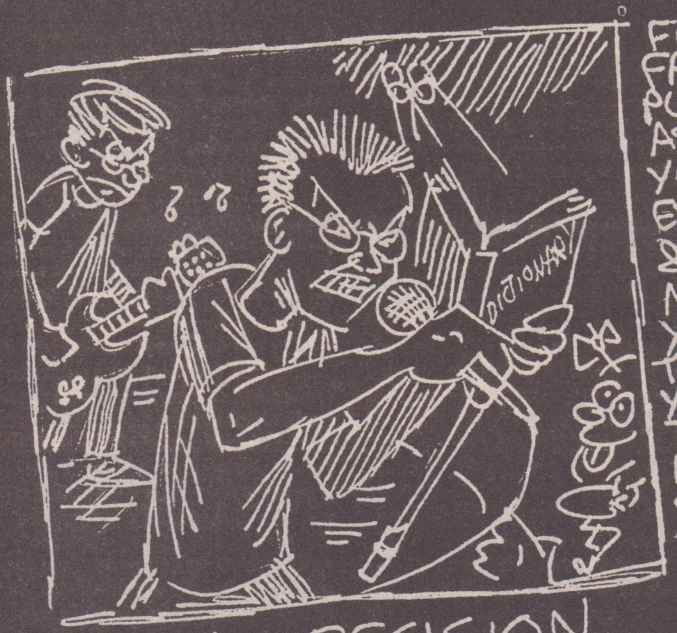

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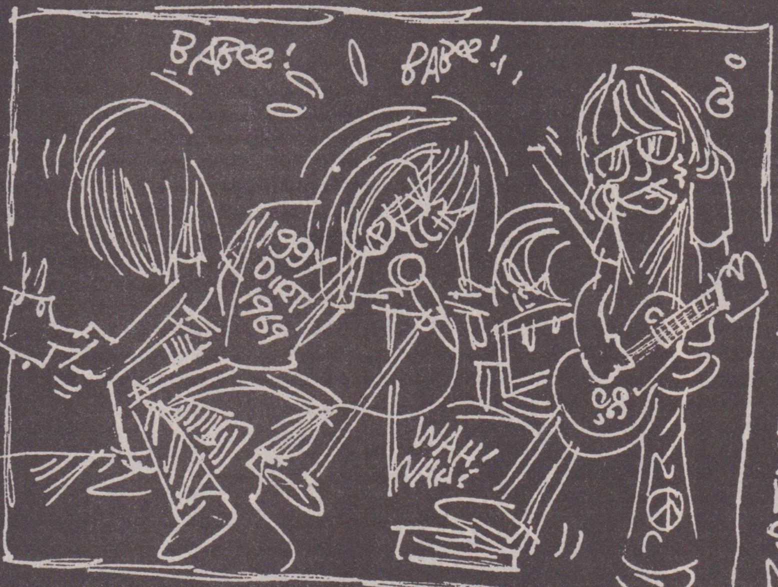
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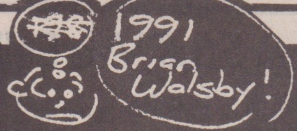

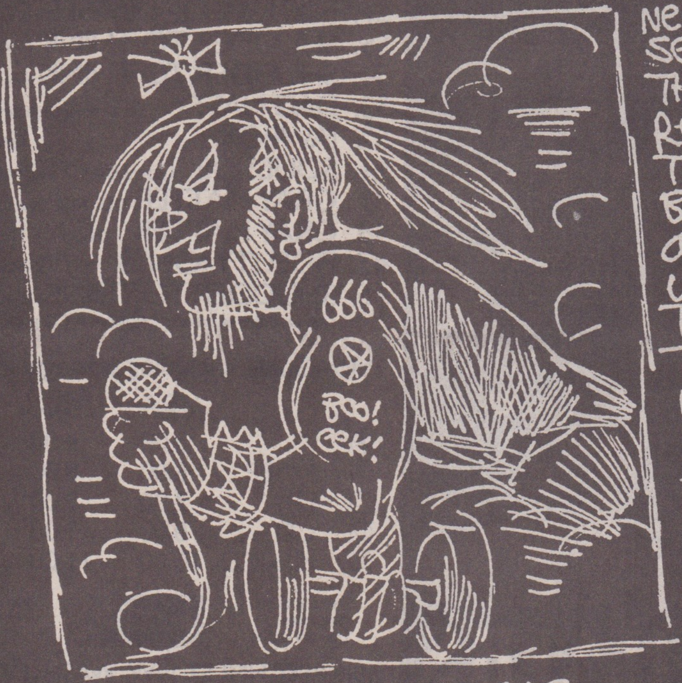

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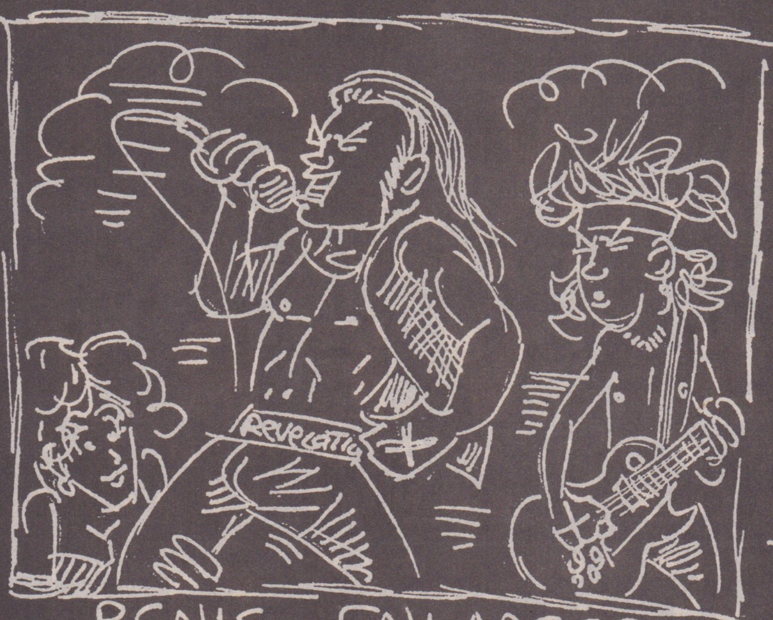

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PARASITES

PARASITES
En Homage aux Beatles

★EN HOMAGE AUX BEATLES(SHREDDER ST12) 7"

●Beatlesが最後のアメリカン・ツアーを行なってから25年経ったのを記念してリリースしたという、妙にこじつけがましいニューEP。遊び心やパロディ・センスを思いきり効かせたA-①のオリジナルはいいけれど、他2曲のカヴァーは原曲に忠実過ぎて面白味に欠けるというのが本音。オマージュを捧げるといった発想以前に何故の気持ちの方が強いのだ。オリジナルの次作を待つ。

SHREDDER the WORLDS IN SHREDS
VOLUME FIVE
NEW BANDS
FUGAZI
HARDCORE
SEPT.22
MDC
ICE FAN - DRYROT
KRUPTED PEASANT FARMERZ

PARASITES

★PAIR OF SIDES
(SHREDDER SH-08) LP

●細分化が進み、他のジャンルへの働きかけ(或いはその逆も)あって、今やパンク・ロック・シーンは一つのスタイルに拘わず何でもアリの状態だ。そんな中で不朽のスタイルを貫き、今だ現役バリバリで存在感が高まる一方の Rammones のダメ押し的勢いや Hard-Ons のようなバンドがポップ路線へ傾いたことから、曲重視のポップなパンク/R & R の原点を見つめ直す運動も高まっている。CMJ 受けしていた Accelerators をやめた Ronnie が新たにバンドを組んだのも、そうした影響下にあってからこそだろう。「D.D. Ramon になりたいぜ」なんて曲があるように、Ramones への憧憬はあからさまだが、曲そのものは練りに練った秀作ぞろいだ。ポップなコーラスを全面に出した甘酸っぱい余韻を残す Buzzsaw Pop Punk。LP 全体を通して感動するのも久々だな。

PARASITES

PARASITES
PARAMANIA

★PARAMANIAI (SHREDDER SHRED 15) 7"

●えっ、もう新譜？意欲満々の活動ぶりに目を見張る Parasites のニュー・シングル。ポップでメロディアスな感覚は相変わらず十分だが、当初にあった Ramones に原点を見出すスタイルとは遠ざかりつつあることを示している。独自性を身につけた…よく言えばそうなのだが、普通のポップ・サウンドに終始してしまいそうな危険性も感じる。B面のカヴァー群の元気の良さはマル。

DROOGIES-Heaven

Gell, der Prophet gilt nix im eigenen Land. Nu ham se 'ne LP für Shredder, Kalifornien gemacht, die Norddeutschen. Passen auch gut zu Parasites & Co.. Richard Claydermann-Klavier-Intro (witzigerweise "Guitar" betitelt) & Ulk-Rap-Outro (Bommerlunder-style), dazwischen die herrlichsten Punk-Love-Songs mit UK-Indie-Pop-Melodien & Lemonheads-Anklängen & mehr. Super!

DROOGIES
HEAVEN

DROOGIES
Heaven

Die DROOGIES machen auf ihrer zweiten LP nach wie vor schönen, angenehmen melodischen Emocore. Neben den unüberhörbaren DC Einflüßen, etwas California und sehr viel BOXHAMSTERS Flair. So würden sich die BOXHAMSTERS wahrscheinlich in englisch anhören. Nach der "Nazi" - Diskussion um die Band unter anderem hier im Heft bekamen die Jungs in Deutschland keinen Fuß mehr auf den Boden, so war man nach Verlust des hiesigen Labels gezwungen sich im Ausland um zu sehen und tatsächlich, SHREDDER Records hat das Scheibchen veröffentlicht, was der Gruppe bei uns trotzdem nicht aus der Misere helfen dürfte.
Shredder Records

PARASITES

"En Homage Aux Beatles"
(Shreder, 7"EP, 1991)

Και να η φρέσκια δουλειά, "εκείνων που θέλουν να μοιάζουν σε όλους". Γιορτάζοντας τα 25 χρόνια από το τελευταίο κονσέρτο των Beatles (Σαν Φραντσίσκο, 29/8/66), οι αμερικανοί πλακατζήδες, κυκλοφορούν ένα σίνγκλ τριών κομματιών, φόρο τιμής στα σκαθάρια. Ενα δικό τους κομμάτι ("Love Me Too") και δυό πανκ εκδοχές των "I Feel Fine" και "Paperback Writer" των Lennon/McCartney και τα Παράσιτα, δίνουν τη δική τους εκδοχή για το πώς θα έπαιζαν οι Beatles, αν υπήρχαν σήμερα. Αυτό βέβαια, δε σημαίνει ότι ντε και καλά οφείλουμε να την σεβαστούμε και μεις, άλλωστε, είπαμε, την πλάκα τους κάνουν και αναμένουμε του χρόνου, όταν θα τελιώσει το επόμενο tribute της μπάντας στους Shattered Faith !

Parasites : "En hommage aux Beatles"
(EP 4 titres - Shredder - import)
Parasites : "Last Caress"
(45 - Shredder - import)
Les Parasites tiennent un rythme d'enfer ! Que ce soit au niveau de leur musique ou de la cadence de production de vinyls. Les revoilà avec pas moins de deux 45 tours d'un coup ! Il faut dire que sur les six morceaux figurant sur ces deux disques, il y a cinq reprises et une version démo d'une chanson de leur album. Donc pas trop de bouleau au point de vue composition... Il s'agit d'abord d'un EP en hommage aux Beatles (comme l'indique son titre, en français dans le texte) contenant en particulier d'excellentes versions de "Love Me Too" ou encore "Paperback Writer".

SPECIAL FORCES
RED
White and Blue

JAWBREAKER

★UNFUN (SHREDDER SH-07) LP

●ハイ・スピードのリズム・トラックに乗せて放たれるすがすがしくも力強いギター・サウンドを基に、鼻にかかったヴォーカルと甘酸っぱいメロディーで泣かせるL. Aの3人組。Hüsker Dü/Replacements が切り開いた道を辿ってきたようにもとれるが、まだまだ若いメンバーのルックスを見ると、より枝別れしたグループのフォローを補っているようで今後の展開が楽しみ。

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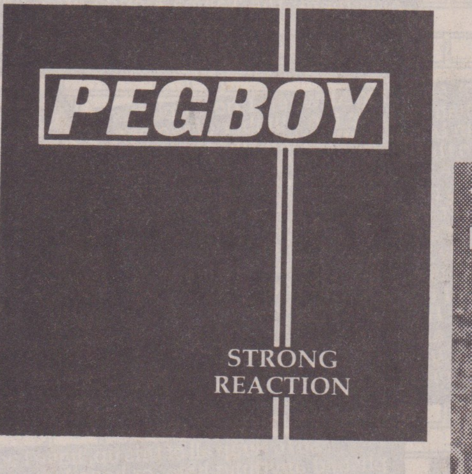

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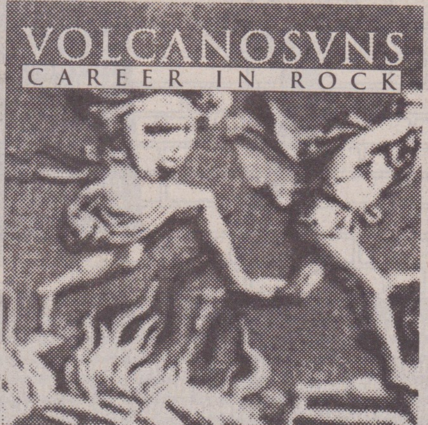

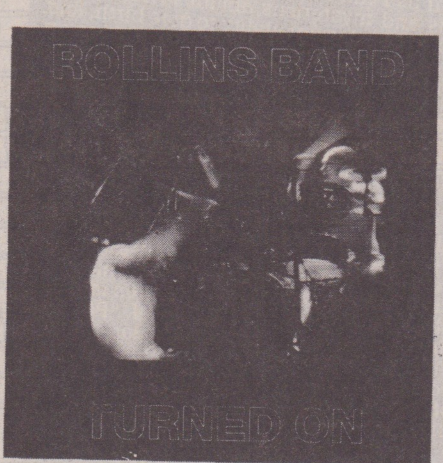

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LALI'S WALL

MENVSCHICKSVSBOYSVSWIMMYNVSDUDES VSBITCHESVSSTUDSVSWOMEN

(or Lali spouts off on a topic which she has no idea about - yet again)

"When I first read the idea of a "MRR Girl Stuff", I was torn between the idea that it was a good opportunity for women in the scene to vent their frustrations towards what can easily be viewed as yet another male-dominated subculture, and the thought, "oh jesus christ, not a bunch of whiny women complaining about the 'Three P's': PMS, Penises, and Patriarchy." Okay so I tend to be somewhat cynical about these things, but I fear that this is the direction this section could take, turning it into as one young man from Denver said; "my cunt as my emotional crutch fan club".

Originally the idea behind this was to gab about how sexism in punk rock wasn't purely a male prerogative, but it isn't turning out to be that simple. It's like a faucet, a deluge of contradicting thoughts which are not as easy to pin down as I had hoped they would be. Therefore I am simply going to use this opportunity to touch upon some of the thoughts which have clogged my mind, and given me a headache on more than one occasion. I can only begin to skim the surface of what is such a mind blowingly vast and multifaceted topic.

Subsequently, this is not to viewed as a cut and dried soap box rant. The only thing that I succeeded in accomplishing (besides the chance to shoot my mouth off), was confusing myself even further in frequently contradictory thoughts and statements. As is the nature of such a complex subject.

There are a few things in the so-called "Women's Movement" that annoy the hell out of me; the first of these is what I see as a turn towards hippy dippy occultisms ala the pursuit of "Women's Mystical Powers". As far as I can see we don't have any wondrous and mysterious abilities that are directly related to our ability to give birth, and menstruation. I personally view both as an inconvenience, that I take care of personally and privately as needed.

Secondly, this business of "PC" spellings of words that involve the word "man" strikes me as little more then splitting grammatical hairs. In our desire to free ourselves from a world that does primarily view women as second class persons we are careening towards homogenization of all cultures into a single tapioca flavored pablum of "PC" thought control. The English language is continually evolving as the culture evolves, or devolves as I prefer to think, (I'll save my love of archaic language for another time) this turn towards a completely androgynous white bread language is somewhat pointless. Changing women to wimmyn is not going to open peoples eyes to sexual oppression there is a good chance it will simply help widen the rift between the genders. Yet an argument might be made: If the language should remain the same in regards to women and not progress, why should we change racial epithets, if they are an established part of the English language? Because in my opinion the usage of "man" is not necessarily derogatory, it is however a reflection of the manner in which women were held in the past. There is to me a obvious difference between usage of words such as "nigger, spic, etc." and the word "woman". However there is no difference in words of racist intent and words like "bitch, or whore", those are being words used purely in a prejudicial sense.

I suppose what this all boils down to is this: If you find the word "woman" offensive because it epitomizes the Christian Judeo attitude of "woman coming from man" then change it for yourself, be my guest. Perhaps a few eyes might be opened and people will realize that women have their own intrinsic value, not simply as a "by product" of MAN.

I'll even admit to agreeing to the change to a certain extent - I just have what I look at as a different set of priorities to worry about. At one time, to be called a :"woman" was a grey area between an insult and a compliment. A "lady" was the gentle, refined and docile female you wished to marry and raise your children. A "woman" was a female who didn't follow the norms of feminine behavior or in the rare cases, was a female who was considered to be a professional equal.

I was standing outside of Gilman the other night, talking to my recent acquaintance, and fellow phone surveyor Suzanne, we were talking about this section, we both were saying how one of the largest problems facing females in the world of punk rock, is ourselves. It isn't ignorant males putting us down, it is the fact that we allow and often condone this sort of "Victorian" behavior. For every woman who goes to shows to see the bands, play in the bands, or for whatever reason, there are always a dozen who seem to be there as the ornament hanging off of some mans arm. It is difficult to oppress half the worlds population if at one time or another that half had not allowed itself to be oppressed. For every women who goes out and kicks ass in the world there is always some Phyllis Schaffly type lurking around telling us that we are only good for breeding, cooking, and cleaning. I know that it is tough to throw off your early conditioning, and if your upbringing tells you to be submissive than acting out can be hard as hell. But we've all got to try if only for our own sake because I'm personally sick to death of being one of the only women standing in front of the "stage."

Everyone of us is at one point in our lives or another lonely, therefore we seek out human companionship and sexual contact, in the pursuit of that women are often given or take the raw end of the deal. We sublimate our true selves and feelings in the pursuit of a romance because it is expected of us. Men aren't solely to be blamed for the notion that the ideal girlfriend is a cute plucky "virginal whore". How many people yourself included haven't danced at a show or been in a band out of fear that you will be perceived as less than wholly feminine? That's what pisses me off about women; We do that kind of crap to ourselves. We kowtow to the 40's/50's media bullshit which says that a functional female is an undesirable female. We buy shoes that cause us physical pain, we buy deodorant for our genitals, we pluck, perm and tease ourselves into a dither. Perhaps even worse is that we allow ourselves to think that a manless women is a less than whole woman. Do no get me wrong, I'm not knocking romance and all that stuff, it's great and if you're lucky you can find it and still remain true to yourself. But personally I'd rather be alone than sell out everything that I believe in.

On the flipside, the knee jerk reactionaries (which are in no way to be confused with most feminists) have decided that in order for a woman to be truly liberated, she must throw off all of the "feminine images" that proverbially keep us on our backs - so to speak, embracing instead an image of tough, hardened masculinity. Don't tell me that wearing a mini dress or bleaching my hair makes me a victim of the media, I do it because I choose to, not because some man tells me to. I do what I want to, and when I want to. Just as sure I'll tell any man to fuck off if he tells me how to behave or appear, I'll say the same to any woman who tells me that in the pursuit of sexual liberation I must avoid all trappings of non-natural "feminine" beauty.

So how does all of this come into play in regard to the punk scene? Punk in my opinion is two things: Music, and an escape or alternative to all the conservative gobledegook associated with the "real world". Unfortunately in the last few years, as punk has crept its way into the American suburbs, there has been an inevitable wave of suburban morality and thought accompanying it. With the money and leisure afforded by that sort of existence, comes the mentality of "hard line" conservatism. Sexism, intolerance, homophobia, and racism (which is cleverly hidden behind "Fuck Racism shirts, and endless streams of jokes about "chicks and queers"). In the early eighties, there was a rebirth of punk and with that, it became faster, and much more aggressive (in my opinion) however, it seemed that for a long time women were left by the wayside, relegated to the position of human coat rack. Maybe my perspective on the whole thing is skewed since I grew up in one of the most sexist scenes anywhere; the Tampa Florida area, where women are far from encouraged to be active participants in punk rock, again as anything other than "Girlfriend."

I'm encouraged when I go to places like Gilman and see the number of women playing in bands, putting out zines, or rocking out to the bands. It gives me great hope that people are getting over the perception that rock n'roll is only for the boys. As they say, "Can't rock if you don't have a ...." Anyway, it's things like that which put a smile on my face and makes me think perhaps punk is the great savior of the world after all and that I should stop being such a cynical jerk. I desperately that this spirit will branch out and women who live in other scenes will grab a hold of this and go and show the world the stuff that they're made of.

So to wrap all of this up, have I accomplished anything here, or have I just ranted and raved, contradicting myself nonstop with my own personal angst and paranoia? After all, who the hell am I to say what is or isn't "feminism"? I have absolutely no idea what I'm doing, so expecting other people to agree or god forbid emulate my ideas is ridiculous. But what I am, is an intelligent, 22 year old woman who has no intention of settling for anything less then what I want to be or do. Fuck anyone who tells me differently simply because I'm female.

My only advice: is to get out there and grab the world by its you know what(s) and beat the whole entire concept of gender superiority down to it's fucking knees.

CHYCKS ARE PEOPLE TOO SECTION

....AND, NO, A MAN DIDN'T NAME IT.

"But most so-called feminist women haven't addressed the ineffectualness of the Women's Movement that's kept us from moving beyond the point we're at now", I said.

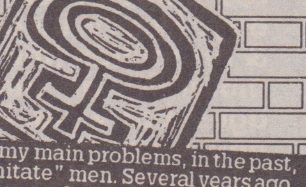
"I'm not disagreeing with you, Suzanne, but where would any of you be without the Women's Movement? I think you need to be positive rather than knocking down this project before it's even really gotten started", Tim argued back.

"I just don't think we're gonna change anything until we discuss the things we women do to confine ourselves, rather than pretending they don't exsist, just to give validation to the Women's Movement as a whole", I stated again.

My whole concept of bringing this up was not to be unnecessarily negative. On the contrary, the way I view discussing this is that we can finaliy advance past the obvious feminist line and admit that women do have a major responsibility in perpetrating sexist attitudes. I guess my main problem is that women who have decided not to go along with the prescribed "gender role" often pay lip service to the idea of anti-sexism; in other words, often confronting the blatent examples of sexist attitudes in other people, but not going to the underlying reasons of sexist attitudes in themselves. Often women with strong, independant personalities find ourselves imitataing men's callous attitudes to achieve "equality", doubting our own or relying on our boyfriends opinions or tastes, and being dependant on the institution of boyfriend/girlfriend. All of this can just be summed up as insecurity, and all of these are things I'm guilty of doing at one time or another.

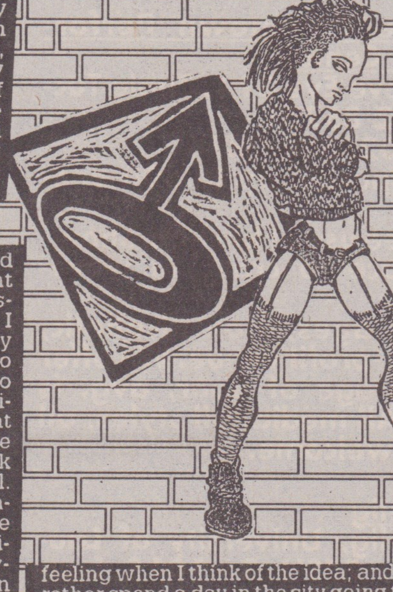
I've been pondering whether or not homosexual relationships have the same power imbalances that take place in a heterosexual relationships. I have no experience in this realm yet, so I've writen from a heterosexual perspective, however I imagine alot of the same dynamics take place.

As more attention is being focused on the dynamics of sexism, such as in this section, women are finding it more acceptable to call men on sexist shit, and usually rightfully so. What is disturbing is that women are not being called on the shit we do to hold ourselves back, in part, because there is an attitude that women have nothing to do with continuing sexism, because we're victims. Ultimately, I don't see equality in sight until we confront ourselves.



One of my main problems, in the past, has been to "imitate" men. Several years ago, when I went to my first show, high on the adrenalin of a live show, I saw all the guys "in the pit", while all the girls stood on the sidelines, happy to be holding their boyfriends' cool studded leather jackets. My instant reaction was "Hey, I can do that too, I'm not afraid of getting hurt." By jumping in with the all the guys, I was generally treated as an equal, I was accepted as being as "hardcore" as they were. Well, that felt good, but why the fuck did I have to gain acceptance by basically getting beat up and being just as macho? I didn't really question my motives until other male friends started making fun of the jock mentality and chose not to participate.

Examining what I do in real life, every day situations, I'm generally respected much more by the men I meet if I have a hardened, callous attitude; something I kinda naturally slip into. Although it's really not all that out of character for me in ther first place, I do notice a harder edge to my atttitude and voice when I know that will give more validity to my opinions and views. I don't carry this attitude over to the way that I look, but I used to and I know a lot of other women do. I didn't want to look like the typical weak female by dressing "femininly", again because I found I wasn't taken as seriously. This is pretty fucked, because it means assimilating into male culture, which we sure as hell do enough already. As women, our self-confidence should come from being assured that we're people with intelligent, worthwhile ideas and opinions, and I don't need to look male to give the impression that I'm rational.



Almost everyone has been in the imfamous boyfriend/gilfriend relationship. I've seen us women lose whatever self-confidence we'd had because we feel our boyfriend's views on life, from politics to taste in music, were somehow more correct or valid, and hurried to change our views to match. Maybe this seems harmless enough, but when you realize that all of your values come from someone else, it leaves you wondering who the fuck you are; how much of what you believe in is yours, and how much of it was influenced by someone else? I guess the point is that it leaves most people in the "D" word. Dependant. Which is the fastest way to erode any self-assurance; to always be double-checking your own feelings and instincts. Of course, I've caught myself falling into this trap, more on an unconscious level, and have noticed that other women, whether they make an effort to be independant or not, do as well.

I have a problem with the whole concept of boyfriend/girlfriend. One, it lets other people know you're "taken". That someone wants you. That gives most people security and satisfaction. Doesn't it bother anyone that a woman needs to have a "committed relatonship" to be respected? That is a simplistic analysis of why I think these labels are harmful to women, but is there anything positive about the usage of boyfriend/girlfriend? Some couples may say they find ot the easiest way to describe their relationship. God forbid they introduce each other as friends and leave the possibility for meeting other people open. Martin got a zine for review the other day advocating the idea "smash couplism", and I think the idea sounds appealing.

As if we don't do enough to hold ourselves back from becoming self-assured and well rounded from experience, the way women treat women is a testament to how we psychologically view ourselves. On one extreme, usually viewed as positive to women, is the belief that women are mother-earth healers, somehow more closely connected to nature. From there comes the belief that women are superior and more in tune with the bigger picture. Sounds positive, right? Fuck that hippy shit. Since the beginning of the theory that women were irrational, unthinking, evil, and unbalanced, the reason has always been that our minds are controlled by our bodies, over which we supposedly have no control. If women are more in tune with nature and the universe then I must be a complete freak, for I have no desire to reproduce, and get only a faint nauseous feeling when I think of the idea; and I'd much rather spend a day in the city going to a show than going on a trek through the mountains. I think it's harmful that feminist women would uphold the belief that women are mysterious and hard to figure out so that it fits into the "women are superior" line of thinking.

It's in a bit more blatantly counterproductive manner that most women deal with each other. I've observed that in group dynamics, a women might bring up a suggestion for a way to handle a situation, but until it has backing from a man that agrees that the idea has worth, the suggestion usually goes unheeded. Both men and women wait for validation from a man, to make sure that another man thinks the idea will be suitable. Often times women themselves will pay attention only to the men who speak up in the group, having an underlying notion that the men in the group will be more experienced and knowledgable. This happens everywhere from work to punk youth political meetings.

SUZANNE'S WALL

Not giving other women credit in a non-verbal way is one of the harshest ways to undermine someone without it being very overt. This is the level on which sexism is not being dealt with by most women and men. The subtle, non-verbal communication that puts a women on edge, just enough to make her feel uncomnfortable and unsure. It is the most effective way that sexism works, because it's hard to put your finger on, and both men and women do it.

Well, the truth hurts, but I think we women have a long way to go in rethinking the way we deal with relationships and think of ourselves. I know I do. Fuck, it's just not the men that hold us down and keep us from being liberated. I hope that other women can recognize that this is something we need to deal with. You know, I do think that bringing up the weaknesses in the feminist line of thinking is productive. We want men to question the way they've been raised to think, and I think we need to be challenging and questioning ourselves every step of the way, too.

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2. Karoline, 626 E Johnson, Madison, WI 53703
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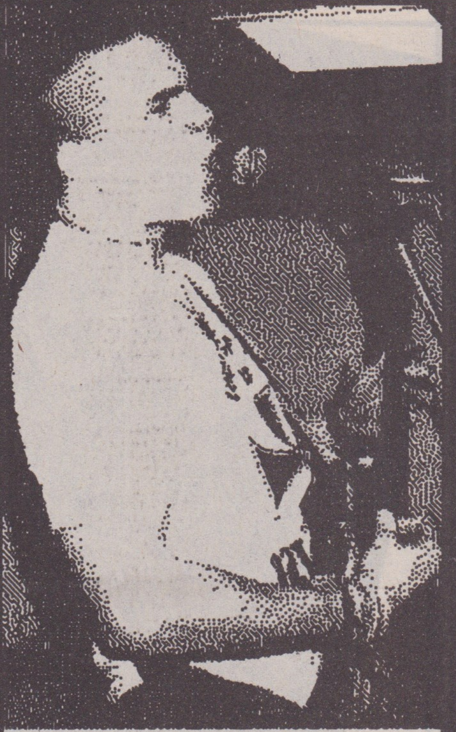

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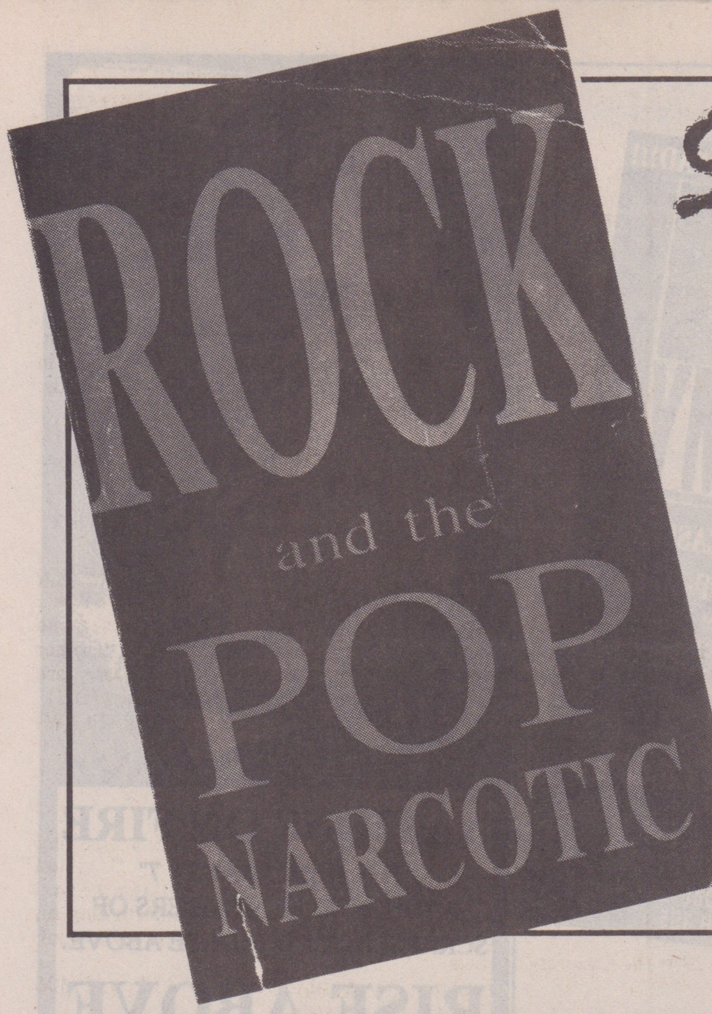

SILENCE=LICENSE

This is an extremely well-researched book, with a ton of bands mentioned that might be new to the reader.
-FACTSHEET FIVE / Kurt Lemming

Demanding, a-trivial and universe-defining,
-FORCED EXPOSURE / Byron Coley

His description of the underground's maturity both musically and business-wise, is dead on.
-ROCKPOOL / Brian Long

A book like this is long overdue.
-MAXIMUM ROCK N ROLL / Garry Henkel

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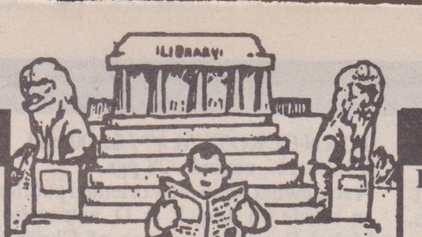

BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (LH) Lance Hahn, (KO) Katy Odell, (JX) Jux, (SA) Steve Aycock, (MM) Mike McNiel, (SB) Suzanne Bartchy, (HH) Harald Hartman, (JD) Joe Donohue and (TM) Timojhen Mark.

When sending in a zine for review, please include a complete address and a post paid price.

OBSCURE PUBLICATIONS AND VIDEO #14 / $1 ppd.
8 1/2 x 11 - offset - 10 pgs.
What the hell is this? Three different underground publications are spotlighted and defined in all their weirdness. First a zine dedicated to Pez dispensers, a Grateful Dead zine, and of course, Factsheet Five. I don't get it, but it's an interesting read. (LH)
POB 1334 / Milwaukee, WI 53201

HAIRBALL #2 / $2 ppd.
8 1/2 x 11 - copied - 44 pgs.
This thing is a fuckin' steal at two bucks. Mostly interviews, but they're pretty fuckin' good. This issue seems to be their tour de force with Jawbreaker, Holy Rollers, Samiam, Nation of Ulyses, Treepeople, and Galleons Lap. Lots of photos and nice clean layouts. (LH)
POB 1405 / Bellevue, WA 98009

RIP IT UP #7 / $2 ppd.
8 1/2 x 11 - copied - 32 pgs.
First of all, on behalf of the United States, I'd like to personally apologize to Simon for the all the trouble we've caused you. Lots to read here in this hush puppy. Everything from music, to straight edge, to goofy stories, to angry rants. Nice lookin' as well. (LH)
60 Laburnum Terrace / Hillhouse, Huddersfield / W. Yorks HD1 6JG / UK

NOT EVEN #3 / $1 and 3 stamps.
8 1/2 x 11 - copied - 32 pgs.
"The Religion Issue". Kinda overwhelming with it's un-biased opinion. A good effort with Downcast and Born Against being the two intelligent bands. I have to say, I'd really like to see a zine that comes out fighting. I can't even believe religion is an issue. Fuck that shit. (LH)
Daisy Rooks / 8709 Fenway Dr. / Bethesda, MD 20817

BEN IS DEAD #15 / $2.00 ppd.
8 1/2 X 11 - newsprint (4-color cover) - 56 pgs.
BID has come out with a very funny 15th issue dealing with the subject of revenge. Included are explanations concerning the karmic implications of the act of retribution, revenge tips such as what to do with landlords who skimp you out of deposit payments unjustly and personal case histories regarding the conscious in-version of the "victim/agressor dichotomy." Also included: Nation of Ulysses, B.L.I.S.T.E.R., Church of War interviews. (JD)
POB 3166 / Hollywood, CA 90028

SCUMFUCK TRADITION #16 / $3.00 ppd.
8 1/2 x 6 - offset - 52 pgs. - German
Another edition so quickly? Only last week I reviewed #15, also in this edition of MRR. This one comes with a Released Emotions flexi sampler, the usual mix of interviews, reviews, ads and humor!! (HH)
WW Schmitz / Am Beeckbach 29 / 4100 Duisburg 12 / Germany

CONFRONTATION #1 $4.00 ppd.
8 1/2 x 12 - offset - 56pgs - German
A seemingly well thought out zine from middle Germany. Opens up with a defense for the expression of sexual freedom with a comment on HOMOCORE. Bands interviews with Downcast, Consolidated, Schwarze Feuer. Plenty of record reviews, including metal bands?? (HH)
Bernd Bohrmann / Heinrich Bruning Str.15 / 6700 Ludwigshafen / Germany

LOOKOUT #36 / $1 ppd.
8 1/2 x 11 - newsprint - 32 pgs.
It seems like it's been a long wait, but it was worth it. Lawrence always has a lot to say and I often find myself nodding my head in agreement. You all know his friendly, and witty writing style. It's all here. Local news, economics, regional news, scene news. The best scene report money can buy. Essential. (LH)
PO Box 11374 / Berkeley, CA 94701

SCUMFUCK TRADITION #15 / $3.00 ppd.
6 1/2 x 8 1/2 - offset - 80pgs - German
Pogo-punk zine from northern Germany, short to the point articles on Poison Idea, Beck's Pistols, Toxoplasma, Snuff; plenty of ads, reviews, and humor. "Drink, Fight, Fuck!". (HH)
WW Schmitz / Ambeeckbach 29 / 4100 Duisburg 12 / Germany

MOZGALOM #4 / Trade or $2.00 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
A Hungarian zine which includes a blurb on German band Lustfinger, ska, the rap underground, and what appears to be an anti-drug page. (MM)
Veresegyhàz, Baress u. 7/ 2112 Hungary

OX #10 / $4.00 ppd.
11 x 15 -newsprint - 18 pgs - German
A comprehensive fanzine in a newspaper format with bits of everything, interviews (Screeching Weasel, Go, Trenchmouth), political editorial, plenty of reviews, ads, and band tour listings. Maybe I'll go home and try their dessert receipe for Russian Passcha. (HH)
Joachim Hiller / Joseph-Boismard Weg 5 / 4300 Essen 14 / Germany

ON A FAIM! #16 / $4.00 ppd.
8 1/2 x 12 - offset - 54pgs - French
Anarchy and music is the subtitle for this well produced zine which is heavy on the black/white contrast. A couple of in depth articles on the alternative scene on "Desert Culturel En Italie" appear to be the highlight of this edition. Interviews with Seisure of Connecticut, and the Babylon Fighters. Plenty of record reviews. (HH)
OAF / BP47 / 76802 St Etienne Rouvray. cedex / France

H-HETKI #3 / $3.00 ppd.
8 x 11 3/8 - copied - 20pgs.
This magazine is in Finnish but it has some neat pictures in it as well as some non-political horror art. There's a big article about SHARP skinheads and record reviews. If you can get a translator or speak Finnish check it out. (JD)
POB 13 / 00281, HKI, Finland

SWEDISH NURSE #3 / $4.00 ppd
8 1/2 x12 - offset - 32 pgs.
A zine from the Warzone collective in Belfast. Nothing greatly outstanding about this zine in particular, a couple of interviews with bands; Vagtazo Halottkemek,
the Fflaps, Go, and finally the usual reviews.(HH)
Swedish Nurse c/o Warzone / POB 148 / Belfast / North Ireland

OPEN UP #3 / $3.00 ppd
8 1/2 x 11 1/2 - offset - 24 pgs - English
A pretty cool zine, has interview with Majority Of One, and diary notes on Betray, Nations On Fire's UK tour. Hope the only two German articles, one contrasting Hitler and Hussein (against), the other on the commericialization of hardcore, are translated into English for a future issue. (HH)
Michael Hollmann / Brauenkamper Str. 14 / W-2870 Delmenhorst / Germany

TWENTY 4 HOURS #23 / $3.00 ppd.
8 x 6 - offset - 60pgs - English
A Yugoslavic zine done all in English covering English bands(Mega City Four, Deviated Instincts) and the English scene. Maybe the next issue will give the world some information on how their shitty yugo war has effected the punk scene.
Intermusic / Strahinica Bana 43/2, / 11106 Beograd / Yugoslavia

IDIOT BULL STATION #1 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 40pgs.
A Texas zine that claims it comes from "Bimbo Limbo," a reference which can be applied to both sexes. There are two principal interviews here, with Foetus and Dread Zeppelin (Texas is different) as well as several tirades against mini-trucks, advice from the editor on how to be a drug poseur and comics. I found the style in which this zine is formatted to be annoying
(all the pages are upside down to one another creating the illusion of two magazines with the back cover being the front of the other magazine). Still for a first issue it's worth the chance of another try. (JD)
POB 270684 / Corpus Christi, TX 78427

NORTHWEST OF HELL #6 / $1.00 ppd.
8 1/2 x 11 - printed - 24 pgs.
I never know how to review stuff like this...it's way more hip than myself, and I can't make fun of it. As a point of reference, I can tell you that there are two article/interviews with the Laughing Hyenas and Jesus Lizard, numerous record reviews of a similar ilk, and a little bit of creative fiction. (KO)
2318 Second Ave #250 / Seattle, WA 98121

REBEL SOUND #2 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 56 pgs.
A nice solid zine with interviews with Amy (ex-Nausea vocal), Primus, Murphy's Law, and Tad. Once again some pretty big name bands, but apparently there aren't any local bands in Pittsfield. The "Punk Personal" section (one of the editors asking a punker a bunch of silly questions) is a great idea. (MM)
33 B Curtis St./ Pittsfield, MA 01201

FANZINE REVIEWS

TARANAKI UNDERGROUND #22 / $4.00 ppd.
8 1/2 x 5 7/8 - offset (very nice cover) - 39 pgs.
New Zealand zine with emphasis on politics as well as music. It's got a very early eighties HC feel to it. All the input is presumably local with interviews, essays, scene reports and art. There's one article which suggests race auto-genocide as a solution to the environmental crisis, another which argues against the existance of God and an interview with Kiwi biker band Sticky Filth. The theme of this issue is "censorshit". Overall an above average zine. (JD)
POB 39 / Oakura, Taranaki / New Zealand

RABBLE ROUSER #1 / $4.00 ppd.
8 1/4 x 11 1/2 - offset (glossy paper) - 28 pgs.
This is a new Austrailian zine that will be released quarterly (that's every season for those of you who don't have seasons). It's put out in a very expensive *Spin* kind of format although it smells like an honest independent and the editors have made a statement that they refuse to jump on commercial trends. Good commentary and interviews with and on such Aussie indie thrashers as Mark of Cain, Clowns of Decadence and the Bacchae. Also stuff on Godflesh and Killing Joke. (JD)
C/O Mr. Horsemouth / POB 201 / Kensington, South Austrailia 5068

NERVOUS BY NATURE #1 / $3.00 ppd.
8 1/4 x 11 3/4 - offset - 28 pgs.
This is an English college rock zine for the most part including interviews with mostly established major label bands as well as up and coming pop, folk, college punk and goth bands from the midlands. Music is the primary concern here although there are some comics. Included for scrutiny are The Lemonheads, Tabitha Zu, The Wedding Present, Mega City Four and others. Next issue says it will look at the "English Punk Revival" and asks on the closing page "is it bullocks or what?" (JD)
224 Derby Road / Lenton, Nottingham / England

UNCLEAN #18 / free.
5 1/2 x 8 1/2 - copied - 20pgs.
The title works and the price can't be beat (though if you subscribe you might want to include $.50 for postage). A lot of the stuff in here is just self indulgent rambling about one's friends (not that there's anything wrong with that) and everything is handwritten. Still it's a labor of love and it's cheap. (JD)
POB 92007 / Santa Barbara, CA 93190

PLUMBER'S BUTT #2 / $1.00 + 2 stamps
5 1/2 x 8 1/2 - offset - 44pgs.
Incredible. A zine that's totally hilarious from start to finish (except the poetry section, but what can you expect out of poetry). The best fake ads I've ever seen (I hope Ian doesn't cry) and there's an interview with Born Against. Nice, nice, very nice. (MM)
Garneau Hall - Room 327/ Kalamazoo, MI 49008-1034

COFFEE POT #1 / $1.50 ppd.
8 1/2 x 11 - copied - 22pgs.
Wow, it's got this big, plastic, Ronald Reagan on the cover...no, sorry, that's Big Boy. This is a zine of art, poetry, and writing. There are a couple of poems and a couple of fiction pieces. A handful of record reviews lets you know that Joe's got hip taste in music. (KO)
Joe / 718 Kienle ave / Westerville, Oh 43081

ARM'S REACH #2 / $2.46 ppd.
5 1/2 x 8 1/2 - offset - 48 pgs.
Simple clean layouts make this zine a standout. Interviews with Zero Tolerance, Bad Religion, and Chokehold. A little essay on pride and a couple pages of reviews. This even comes with stickers. Pleases the eye more than the mind; but hey, this is for punk rockers. (MM)
POB 4, Station C/ Toronto, Ontario/ Canada M6J 3M7

THE LIZARD'S EYELID #1 / $2.00 ppd.
8 1/2 x 11 - copied - 24 pgs.
I'm just guessing that this is a first issue, and it's pretty good. It's crammed with editorials, record, zine and book reviews, poetry, show reviews, cool artwork, and interviews with The Roids, PMS, Rats of Unusual Size, Born Against, Backfire, Broken Trust, Skimmed, and Rancid Vat. I liked the book reviews best, as they review some unusual publications. They say the zine comes with a free gloe-in-the-dark bead, but I didn't see one. (KO)
POB 8561 / Jupiter, FL 33468

REVOLT OF A MILLION NOBODIES #1 / $2.50 ppd.
8 1/2 x 11 - copied - 26 pgs.
As soon as I saw all the clear, action-packed photos of sweaty bald guys, a prepared myself to make fun of this zine...but I can't because it's really good. The interviews with Billingsgate and Face Value look pretty good, and the reviews of zines, books, and records are great. This is an opinionated publication with several clear and concise editorials on many different topics. Still, I looked *reeeeally* hard, and the only photo of a woman was one of Barbara Bush...c'mon, don't you muscular dudes even have any groupies at your shows? (KO)
Jack Buchanan / 5599 Dumfries Ct. / Dublin, OH 43017

CHARRETTE'S EYE #2 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
James Charette does the most personal 'zine possible...basically, it's his journal entries and some cool photo-copy collage art. He's cynical and witty and a pretty good writer. But is he bald and sweaty? (KO)
242 Rathgar ST. / Fall River, MA 02720

GYROFROG #1 / $1.00 ppd.
8 1/2 x 11 - copied - 12 pgs.
A Lunarian/CIA conspiracy and a manifesto corner are the bright-side to this zine. Too bad they only take up 3 pages. The rest of zine is just boring fiction and filler. Let's hope things get rolling in issue #2. (MM)
POB 7054/ Austin, TX 78713-7054

TRAUMA #1 / $3.00 ppd.
8 1/2 x 11 - copied - 26 pgs.
Damn, I can't read Dutch so here's what I think is included in this. Interviews with the Spermbirds and Victims Family. A lot of reviews, a catalog, and a live show schedule. (MM)
Amethistdijk 82/ 4706 BC Roosendaal, Holland

E.B.D. #2 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
OK, the layouts are really bad, and while the editor complains about other zine editors not using their pages as a vehicle to express their opinion; he doesn't do much with his other than telling us that TV and sports suck. Duh. (MM)
4012 Rhoda Wy./ Concord, CA 94518

TORN SCROTUM #7 / $2.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
A somewhat politically oriented publication with an article on drug R & D, autoerotic hanging, Mykel Board's trouncing of Christianity (mrr #98), and White Boy's view on flag burning. Good issue but I really wish they'd stop with the poetry, though the back cover makes up for it. (MM)
POB 1523 Bonaventure/ Montreal, Quebec/ Canada H5A 1H6

SUBURBAN VOICE #31 / $3.50 ppd.
8 1/2 x 11 - newsprint - 64 pgs.
What can I say? Most everybody is familiar with S.V. This issue has interviews with Kingpin, Third Degree, Said & Done, Sam Black Church, Bad Religion, Insted, Venus Beads, Dark Angel, and the Slapshot European tour diary. Comes with 7" comp. (see record reviews). BHC. (MM)
POB 1605/ Lynn, MA 01903

SILENT DESPERATION #3 / $1.00 ppd.
8 1/2 x 11 - copied - 24 pgs.
Resist, Political Asylum, Facepuller, and Rorschach are the featured bands for this issue. A lot of personal opinions on various topics and one short story. Readable but not overwhelmingly interesting. (MM)
POB 77013, Ottawa South Postal Outlet / Ottawa, Ontario/ Canada K1S 5N2

GOLGOTHAS #1 / $3.00 ppd.
6 x 8 1/4 - copied - 36 pgs.
I bet this zine would be really interesting to read if I knew more than ten or so Greek words or if I knew the alphabet as well as the average frat boy, but I don't, so I'll just say it *looks* interesting...Fields of The Nephilim, Psychic TV, Butthole Surfers, Smashing Pumpkins, and Tad... once again: interesting. (SA)
Bill Pavlides / 17 Pindou St. / 132 31 Athens / Greece

CONCEPT #1 / $1.00 & 2-29¢ stamps
8 1/2 x 11 - copied - 23 pgs.
Mostly interviews (w/ Stand Up, Substance, Jawbox, and future Bay Area-ites Trusty) but with good layout and clear pictures. Devoted to the Little Rock, AR scene which seems interesting and worthy of coverage - or at least this zine makes it sound that way. In any case, good job, esp. for a first issue. (SA)
John Goff / 4524 N. Olive St. / Little Rock, AR 72116

SHITLOAD #1 / $2.00 ppd.
8 1/2 x 11 - copied - 20 pgs.
A funny zine that is based around the fact that George Lucas (Mr. Star Wars) gave meaning to life. It's as simple as that. This issue has comics, rants, art, reviews and an onslaught of humorously hyped American culture. (MS)
c/o Keith C. / 75 Maplevale Dr. / Woodbridge, CT 06525

STONKAGE #3 / $3.00 ppd.
8 1/4 x 11 1/2 - copied - 20 pgs.
A really interesting interview with Phil (from ENT) about their tour in Japan; other interviews with the Hard-Ons, Fuck Geez, Red Flag 77, Words of Warning Records, and Identity. Seems the editor is on the Japanese HC kick. Suffice it to say that zines from UK are almost always good. This is no exception. (MM)
756 St. Johns Rd./ Clacton on Sea, Essex/ UK COI6 8BN

GARBLES #1 / $3.00 ppd.
6 x 8 1/4 - copied - 28 pgs.
The cover promises comics, reviews, humour, and puzzles, and surprisingly enough, that's what's inside. What makes the whole thing readable is the pervasive butt-stupid (this is good) sense of humor. (SA)
Ros / 5 New House Close, Canterbury / Kent CT4 7B0 / England

EARQUAKE #20 / $2.00 ppd.
6 x 8 1/4 - copied - 20 pgs.
A well-done little zine... small format, thin... Small type as well; I guess it's like MRR in that and other respects. My French is bad and my eyes are tired, so I'll just say if you're sitting there reading this and you understand French, there's no reason why you shouldn't read Earquake as well. (SA)
Leca Frédéric / Le Ménil / 88160 Le Thillot / France

THE BOOK OF FALSE GODS #1 / 50¢ ppd. or trade.
4 1/4 x 5 1/2 - offset - 40 pgs.
Really neat little package - pocket-sized and a nice price. Content's not bad either. The wit and the commentary aren't always razor-sharp, but for the most part, T.B.O.F.G. is thought-provoking, original, and indicative of some effort - and shit, that's more than you can say about most zines, isn't it? (SA)
POB 9471 / Schenectady, NY 12309-9471

SHOW KAI #1 / $11.00 ppd.
8 1/2 x 11 - copied - 61 pgs.
"Fuck" you say, reading the listed price. Well, the zine comes with two 90 minute tapes featuring music from six Japanese bands you probably never heard of (Omoide Hatoba, the Fold Tales, Daihakase, Dub Squad, Soap-Jo Henshi, and The Goonzies). Is it worth it? That depends on whether you like the music that Public Bath puts out (mostly weird, arty noise from Japan). If you do, there's a goldmine of information, layouts made interesting with various Japanese comics and such, plus music. If not ... (MM)
Public Bath Records/ POB 2134/ Madison, WI 53701

VOID #reek / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 64 pgs.
Ok, I'm out driving through Ohio, bored as fuck, searching under my seat for ah, something entertaining, when I find Void. It should've been reviewed last month, but it musta fallen out in the car (sorry!). What a cool surprize. I'm flipping through this zine and run across a salute to Converses, letters, toilet reviews from Europe, a cool story about a boy frolicking through the street and scams section. I didn't find any reviews (yeah!) but there was like 1,439 reasons not to fall in love and it ends with a "Bust a Gut" page. This zine is a great find. (JX)
Boyde / 2055 Anglia / Las Vegas, NV 89122

VIRAL #1 / $1.50 ppd.
8 1/2 x 11 - offset - 32 pgs.
Cool interviews with Nation of Ulysses, The Mummies, Mecca Normal and Thee Headcoats plus a conversation with Roland Alphonso. There are a couple pages of reviews, some opinions, photos and graphics. The layouts are a little sterile but the content is more than enjoyable. (MS)
c/o Matt Kelly / 1411 Pacific Ave. / Manhattan Beach, CA 90266

MORE ZINES

HELL RAZOR #2 / $1.50 ppd.
Poetry, simple drawings and pictures of women like Clara Brown and Josephine Baker. Go figure.
18309 W. Anderson Rd. / Sand Springs, OK 74063

TUMOR #8 / $1.00 ppd.
Short interviews with Drunks with Guns and Strangulated Beatoffs. A poem by Tesco Vee.
POB 531 / Villa Park, IL 60181

THE HATE EDGE #1 / $2.00 ppd.
American S.E. in the UK. Project X, Schism Records and other dated information.
18 Pen-Y-Cae. / Mornington Meadows / Caerphilly, Mid Glam / S. Wales, CF83BS / UK

A BOY AND HIS DREAMS #1 / 2-29¢ ppd.
Humor, rants, comics and dreams?
Mike Alderman / 71012 Cumberland N. / College Park, MD 20742

EL ZINE DE EUGENE #2 / SASE
Television and boredom on paper.
Noah Vail / 6425 SW 52 St. / Miami, FL 33155

RAW/IDEA #2 / 2-29¢ stamps
Political newspaper clippings and info, contact lists, rants and graphics.
Nicholas / 435 W. Delavan / Buffalo, NY 14213

TURKEY HAND #1 / #2.00 ppd.
Anything that gets sent in gets printed. Art, graphics and writing.
c/o Cal Arts / 24700 McBean Pkwy / Valencia, CA 91355

RADIO RIOT #5 / 29¢ stamp
Two page newsletter of the editors opinions.
WRSU / 126 College Ave. / New Brunswick, NJ 08903

THD CRAP #3 / 29¢ stamp
Gossip, news and inside jokes.
2020 Seabury Ave. / Minneapolis, MN 55406

DACHAU #4 / $1.00 ppd.
Social deviance from Oklahoma. Industrial music and pot.
POB 5663 / Norman, OK 73070

NEWSWEAK #2 / 2-29¢ stamps
Political opinions and information. Great title.
Jason Ringgord / 1592 Sandpoint Dr. / Rosewell, GA 30075

HARD COPY #4 / 50¢ ppd.
Rollins, Beat Happening and reveiws.
324 E fourth St. / Bethlehem, PA 18015

CHAOS COMIX #21 / $1.00 ppd.
The title says it all.
Randy / Upper 348 Beckley Ave. / Victoria BC / V8V 1J5 / Canada

CHLORINE #1 / 29¢ stamp
Small in size but large in content. Opinions, humor and graphics.
Box 244 / Fields Landing, CA 95537

RAPID FIRE #5 / $1.00 ppd.
Letters, show reviews, photos plus the FCC and Obscenity.
RD #2 Box 3370 / Bristol, VT 05443

MOSH HARD #8 / $2.00 ppd.
Total punk rock from Mexico. Dated info but the spirit is there.
c/o Fernando / Urano #1409 / Col. Nya. Linda Vista / CD. Guadalupe, NL / CP 67110 / Mexico

CHEWABLE #4 / 3-29¢ stamps
8 Ball interview, political collages and some reviews.
Chirs / 1297 Hunt Rd. / Longwood, FL 32750

CATUS PRICK #3 / $1.00 ppd.
Voodoo Gearshift, Scabb, Alice Donut, reviews and opinions.
1265 E. University #1014 / Tempe, AZ 85281

VERA KRANT #23 / $2.00 ppd.
Coffin Break, Thee Headcoats, Shotgun Wedding, reviews, letters, opinions, photos and more. Monthly.
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

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IN THE 1980'S they had Michael Jackson, Nancy Reagan, and M.T.V. We had Minor Threat, Lydia Lunch, and Psychotick t-shirts. Still weird and basically good for nothing. 100% cotton sure to rot the Pscho teeth. Send a SASE to receive Pic catalogue, to: Psychotick, PO Box 18205, Seattle, WA 98118-0205. Also thanxs to all U MRR readers whom responded...

UNDERGROUND ZINES, diggers & ranters, strange music, cult film, fringe science, UFO's, situationist, Reich's orgone, wildstyle graphic design, psychobabble, media wrenching, anarchy, difficult literature, mail art, contact resources, imported and domestic periodicals, books, pamphlets. $2 snags 64 page catalog booklet: Flatland, Dept. 3R, P.O. Box 2420, Fort Bragg, CA 95437-2420.

HOME STUDIO ARTISTS... I want to contact songwriters who record their music at home. Hobbyists, any style, lo-fi okay. Purpose: creative and cultural exchange. No promises or strings. Increase your audience. Expand your network. Take your Musical Adventure One Step Further. Please, send a cassette of your stuff. I'll reciprocate. Josher, Po Box 516, Mystic Island, NJ 08087

HARDCORE; Death, Thrash, Speed, Doom, Grind, Punk, Core. New list out now. Records, cassettes, CDs, shirts, zines, more. Over 2,000 titles worldwide send SAE (UK), 2IRCs(overseas) to: Full Circle, 12 Bell St., Newsome, Hurdersfield, HD46NN, UK.

LOCAL ANESTHETIC, the hippest, happenist, most bitchenist publication around, is out. Premere issue features Red Kross pictorial, interview with Anti-Seen, Dead Boys ('87 reunion tour), essays, fiction, record zine and live reviews, plus much more subversive spiel and imbued insights. $2.00 ppd to Gnashing Chicklet publications, 7 Georgia Ave, York, SC 29745.

WANTED: looking for correspondence, contact, record and video buying with positive thinking people (no facist pigs!). I especially want Warzone 1st EP, Bold LP, No For An Answer LP & EP. Also NYHC (Abuse 7") etc. Please send me no oneliner and your list to: Markus Rink, Zelchstr. 19, 8660 Munchberg, Germany.

INDIANA BAND looking for shows and clubs to play in the Midwest. Former memebers of Cheetah Chrome's "Strychnine" and Pitbulls on Crack". Write: PO Box 53, Bloomington, IN 47402. c/o Joy Ride.

I'VE BOUGHT 100 COPIES EACH OF FUGAZI "Blackout", Morbid A. "Decline..", YOT "Yesterday all 7" bots. 7$ each or 15$ for 3. Willing also to trade with other bootleggers and labels. Write to Paolo Petralia/V.le Beethoven 63/00144 Rome Italy

MURDER AND ASSASSINATION map of the USA. Poster size. Color. From Billington to Hennard/Booth to Wellman. Chilling! Encyclopedic! Suitable for framing. Send $8.95 = $2.00 s&h to: Robonostic, PO Box3001, Denton, TX 76202. Allow 4-6 weeks for delivery.

MOVING TO the Boston area soon, looking for intelligent, open minded people to hang out with. I'm into Subhumans (UK), Oi Polloi, Discharge, Nausea, Civilised Society?, Resist, etc. Animal activism. Vegetarian. Write: Crystal, 1208 Todd Ln., Bourbonnais, IL 60914.

CONFROTATIONAL GRAPHIC T-SHIRTS. Renegade Gaphex action wear/deprogramming paraphernalia is now available to the masses. Includes the "We Are All Prostitutes" T-Shirt, the favorite of Operation Desert Storm participants. T's and hats that stop the blind & stupid dead in their tracks, in the bluntest, cruelest fashion possible. Send SASE for free catalog to Renegade Graphex, 928 Lovell St., Kalamazoo, MI 49007.

STARTING A DISTRIBUTION of fanzines. Send sample issues and cost of your zine in bulk. I will also distribute audio fanzines in good quality tapes. Send your zines and letters to: Vomitorium Production, 710 Main St., La Habra, CA 90631.

BAD RELIGION! Hey, I lost my court case and issue #103 of As Large As Life is now out. All and Samiam took part, now you can too for 2 stamps here or $.75 there to: A.L.A.L., 22-1680 St. Mary's Rd., Winnepeg, MB R2M-1C9 Canada.

FUCK, FUCK, FUCK!! Anyone have a copy of The Mental (UK 1978) and be willing to part with it or copy it for me? Also looking for MRR #25 and anyone kind enough to copy all episodes of the Young Ones. Cash or Trade. Crystal, 1208 Todd Ln., Bourbonnais, IL 60914. Thanks to everyone who replied to my last classified! Bored? Write!

GOOD CLEAN FUN - "The Elvis of Comic Strips." Factsheet Five calls it "the next big hit." Berkeley dug it, too. Send $1 (plus 50¢ postage/handling) to: Gene Mahoney, 1259 El Camino Real #193, Menlo Park, CA 94025.

FOR SALE ONLY: Intensity-7", Libido Boyz/Inspector 12-split EP, Wishful Thinking- "Rise to Surprise" EP, Deprived- "Resistance" EP(clear), Chain Of Strength- "What Holds Us Apart" EP (1st press), Trip 6- "No Defeat-No Submission!" EP, Neurosis- "Empty"-7"". Send bids to: Benny Munoz, 642 S Evergreen Ave., Los Angeles, CA 90023.

PHIL (?) FROM IVRY-SUR-SEINE, FRANCE: You offered me some rare records like : DOA- "Something" LP, Minor Threat-"Filler" 7" and Poison Idea-"Getting..." LP but your address was writtenso unclearly that I can't kind out what it really is. So please, write back immediately and this time type your leter if possible. Thanx!! Write to: Altse Alatalo, Puistolammentie 34, 95420, Tornio, Finland.

PUDCHAIN issue #1 out with Freak Beans, Tribal Voice, Slap Happy, Azazello's Cream. Includes reviews, poetry. Issue #1 is 50¢. Looking for contributions for issue #2. No sexist or racist things. Any bands that are passing through the Annapolis area or will be soon and are willing to be interviewed, please write. Pudchain 1107 Severnview Dr. crownsville, MD 21032.

BUZZCOCKS live LP bootleg for sale, recorded in N.Y.C. by a radioshow on Sept. 1st, 1979. They played their best old songs, 100% sound quality. Also the cover is very great (two-color). Send 30 German Marks, including postage, and get your copy. D. Hamann, Büsackerstr. 32, 4100 Duisburg, West Germany.

SNUFF live EP bootleg for sale. Recorded in the Netherlands in April '90. Five of their best songs in good quality. Send 15 German Marks and get a copy. Write to: D. Hamann, Büsackerstr. 32, 4100 Duisburg, West Germany.

MY ZINE RULES and fuck you if you don't agree! Loaded with bullshit diatribe and poignant interviews with All and Samiam. It's As Large As Life, 20+ pages. Send 2 stamps in Canada, $.75 elsewhere to A.L.A.L., 22-1680 St. Mary's Rd., Winnepeg, MB R2M-1C9 Canaduh.

HAPPY COLUMBUS DAY! Didja' all have fun honoring the genocidal maniac hero? Here's looking forward to Adolf Hitler Day. Still #103 of As Large As Life is now out for 2 Canadian stamps or $.75 to: A.L.A.L., 22-1680 St. Mary's Rd., Winnepeg, MB R2M-1C9 Canada. Over 20 pages!

MISFITS! FUGAZI! -NOT! Underdog Records for sale: I.M.F. 7", 8 Bark 7"s (EPs #1 &2), Dead Steel Mill 7", Tasty Bush 7", Eskimo Nation 7", Spongetonel 7", each $3.50 ppd. Send SASE for catalog too! Underdog Records, PO Box 14182, Chicago, IL 60614.

OVER 100 RARE 7"S for sale or trade. Misfits, GG, Dwarves, Poison Idea, Sloppy Seconds, Meatmen, Bad Brains, Subhumans, DOA, Accused, GBH, Samhain, and lots more. Send SASE for list and prices or just write. Also photos and flyers for trade. Paul Holstein, 1515 Sashabow Ortonville, MI 48462.

SKOINK #5 (punk, oi!, ska, hardcore fanzine) available now with Blitz, Slap of Reality, The Stab, D.I.Y./Skinhead Liberation Organization, Intensified, Sumpfpäpste, an extensive report of the X-ray Spex/ Sham 69 reunion gig, tons of record/fanzine reviews and some other shit. Send $1.50 (surface) - $2.50 (airmail) to Van Mieghem Jahan, Postbus 41, 9550 Herzele, Belgium. Order plenty or I'll kill ya.

MAKE YOUR HOLIDAYS WORSE! Primadonna homey video now available. 'Snuff 'Snuff razor-carving fun by coolsomekill. Soundtrack by Madonna Shaftsuck. All this for the masochistic price of $8 ppd. Payable to Merchandise Revolt, PO Box 105, Brandon, FL 33509.

FOR SALE-Must sell records to payback debts. Includes Project-X, (original $60), and other hardcore. For list write: 70 Hillcrest Dr., Stafford, VA 22554

CORRESPONDENCE NEEDED: Eighteen year old male into Crimpshrine, Doughboys, Jawbreaker, Nuisance, Husker, Big Drill, Samiam, milkshakes, and cute punk girls. Everyone is encouraged to write. I would appreciate any friendly or warm-hearted female who would send me a photo. I'll send whatever possible in return. Please write: Noah Lowe, 413 Umland Dr., Santa Rosa, CA 95401.

CARING EDGE issue #2: Vegan Reich, Raid, Ray Cappoo, more. $3 or $2 and stamps. For a list of records, zines, and shirts for sale. Send stamp. (PX, WA, Judge XL shirts and more!) 15749 Highveiw Dr., Apple Valley, MN 55124.

MERCHANDISE REVOLT! Xinema pobres, a sell-out film zine, now has shirt/subscriptions for $12! Sample:$1. Ho! zine #2 contains GG Allin interveiw, condom shoot out. 32 page thickness for $1! Shirt/ subscription for$12. Merchandise Revolt, PO Box 105, Bredon, FL 335090

FREE FUGAZI SHIRT. Yeah sure it's a bootleg but we guarantee quality. The first one hundred subscribers to "Heard Too Much About" gets one free. Subscriptions are $12. Single issues are $4. Issue one free. All prices ppd. world. Cash only. Canadians use Canadian funds, all others American. HTMA c/o Nib/ 719 John St. W./ Listowel, Ont./N4WIB6/ Canada.

ANYONE AND EVERYONE. "Heard Too Much About" needs your contributions. Send promo packs, opinions, scene reports, any video/audio/literature for reveiw, If you can write good though out columns, type one and send it in. If you can draw, send your art. Anything and everything will help out. HTMA c/o Nib/ 719 John St. W./ Listowel, Ont./ N4WIB6/ Canada.

LETTERS TO APRIL compilation- sampler cassette available now for only $4.00 ppd. Includes IMF, Dear Dead Delila, Thom Birdscheidt, Random Conflict, Bug, Desposed Miranda, and Millenium. Over 45 minutes with cool cover and liner notes. Payable to Randall Rhodes, c/o Brandtosaurus Release, 502 Handley Acres Drive Goldsboro, NC 27534-1702.

RELEASING an Independent Record: The Book. The definitive guide to starting and running your own record label. All new revised 1991 edition. Includes over 2000 contacts and step-by-step instructions on how to get your music seen, heard, reviewed and bought on a national level. Written by Gary Hustwit. (Ex-SST Records) $26.95 + $2.00 postage to: Rockpress PO Box 99090 San Diego, CA 92169 USA.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX–CASH ONLY!!!

RECORD SALE - Explosive new set sale list is now out with over 1,000 rare hardcore gems. We have all your hardcore needs. Boston, DC, oi, Dangerhouse, Touch&Go, SubPop, Misfits, Necros, Minor Threat, SOA, 7 Seconds, SSD, FU's. Foreign orders welcome. Send Stamp or 2 IRCs for huge catalog to: Grand Slam Records, 2255 Route 286 South, Indiana, PA 15701 USA.

WANTED: 12" by Braille Party/Bodies In Panic/ Sin 34/Chronic Sick & 2nd Willful Neglect and 7" by Latin Dogs/The Fraction- corpse in disguise/ 10:07 happiness break/ Krezen- cows and beer?Mecht Mensch/Otto's Chemical Lounge-fire/Nomeansno+ Social Service-split/ 1st Genetic Controll & impression/ Detonators-yer child's war/ RF 7- submit her deadd asshole! Also into any stuff of Hugh Beaumont Experience! Send a note w/ suggested prices(acceptable ones!), I won't trade for them! Behjan Mirhadi, PO Box 1162, 8433 Parsberg, Opf, Germany.

FOR SALE: DYS, Fix, Big Boys, Bad Brains, Violent Children, Nihilistics, Unity, Bad Religion, Token Entry, Rapeman, Really Red, Iron Cross, Crippled Youth, Skrewdriver, Roro, Heart Attack, Mudhoney, Project X, Poison Idea, MAD, DOA, Die Kreuzen, DRI, Black Market Baby, Naked Raygun, AOD, Straight Ahead, Dils, Avengers, Negative Approach, plus tons more. Grand Slam Records, 2255 Route 286 South, Indiana, PA 15701 USA.

MISFITS SALE: over 50 Misfits, Samhain, and Danzig records for sale. Originals, colored, bootlegs and videos. 3 Hits (white), Earth AD (purple), Horror Buisiness, Wolfs Blood, Evil Live (Fiend Club), Legacy (white), Unholy Passion, Evil Live (green), November (orange), Marilyn (purple), Bullet, plus tons more. Send stamp or 2 IRCs to Grand Slam Records, 2255 Route 286 South, Indiana, PA 15701 USA.

NO SHOW #1 will be coming out in January. Bands, labels and zines send stuff for review. Anyone who sends stuff will get a free copy of the zine, so do it. Benji Werth, RD #5 Box 169 Oswego, NY 13126.

ATTENTION record labels and zines who care about hardcore. I am doing a zine and would like to help you out. If you are sincere and not into hardcore to make money, advertising in my zine is free. Advertising is free for environmental groups and other cool things too. Benji Werth, RD #5 Box 169 Oswego, NY 13126.

ATTENTION ALL BANDS - Alternative radio show wants to play your music. Any kind of music ok (weirder the better). Send your tape, record, or CD. If you send it I'll play it! Please include a brief bio and address/phone # to contact you. Thanks to everyone who's written. WUMA/A. Perry, 719 Washington St. Suite 169, Newtonville, MA 02160.

THE UNDERGROUND Quarterly is now monthly! If you are involved in the underground economy or want to stay out of jail or need hard to get info send $3.00 cash to: Quarterly, Box 26517, Phila., PA 19141.

[illegible] RECORDS update: Jury 7" clear vinyl [illegible]. Ultra straight-edge from Finland 6 songs. [illegible] Cruisers 7" grey marbled vinyl, emo-core from CA. Out now. Shelter new single out soon. 2 new songs. 7" records are $4 in Europe, $5 worldwide. Moving to the USA this winter, still need some pals to skate with & some places to stay. Any help much welcomed. Goodwill, PO Box 3244, 1400 Yverdon, Switzerland. Phone: Mad at Int.+(24) 24.21.27.

WANTED: OLD/ NEW hardcore type for tape and letter trading. Into... straight-edge, veganism, atheism, and fucking shit up. Recent music favorites are Born Against, Rorschach, Downcast, Outspoken, and always N.F.A.A. Call or write: Aragorn, 6343 El Cajon Bv. #224, San Diego, CA 92115. (619) 286-2351 ext. 224.

PPP: is back, due to extreme world-wide demand. The legendary PPP t-shirts are back!!! A co-operation between CA and Europe! Shirt statements: It's ok not to drink, it's ok not to smoke, poison free, and don't need drugs L or XL - yellow ink or red shirts! $9 Europe, $11 rest of the earth! Hans J. Demeesterstraat 33, 8800 Roesecare, Belgium.

RARE RECORDS for sale - cheap 7"s - Icons of Filth, Germs, Blight, Sleepers, Sham 69, Beaver. 12"s - Varukers, Conflict, Disorder, Poison Girls, Weirdos, NY Dolls, many more. For list send $1 to Jeremy, Astor Station, Box 969, Boston, MA 02123-0969.

ESTONIAN HEAVYMETAL available for first time in history. Freedom fighters blasting your bloody ears out. Be first in your state, city, block, yard, itch or whathehell. Shower, Ascent, Kulo and a compilation of metalgroups all on tapes. Tapes at each $7 but all fours for amazing $20 USD together pp airmail. The Right Stuff c/o Cassberg, Nygatan 27, S-702 11 Orebro, Swden.

STUPIDO TWINS (Finnish indie label) gives you who lives on the wrong continent (planet?) the ultimate chance to get the unique and excellent (not to say exotic) bands as JMKE/Roovel Oobik/ Waltari/Fuckin World and Greenhouse (Show me girl). 2 IRC for list. All five 7" for $30 pp airmail.The Right Stuff c/o Cassberg, Nygatan 27,S-702 11 Orebro,Sweden.

ALTERNATIVE ROCK ACTS WANTED Santa Cruz, CA nightclub accepting tapes - mail w/ photo to Keynote Club, 3764 Capitola Rd. Capitola, CA 95062.

SALE: Necros (IQ 32), Meatmen (1st 2 7"s), Youth Brigade (Possible), SOA 7", Teen Idles 7", MT (Filler), Crime (Murder), DOA (HC 81), (Something Better), +(Ignoroids), SSD (Kids...), Misfits (Evilive), Die Kreutzen (Cows). All original, $50.00 each. 52 Birchwood Ln. Laguna Hills, CA 92656.

SALE: Yes LA ($65), Misfits "Bullet" ($65), Misfits "Halloween" ($65), Iron Cross "Skinhead" on green ($60), Avengers on Dangerhouse ($35), all 3 Dils 7" ($30 ea), Gism 1st LP ($40), Gastunk 1st LP ($35), all originals. 52 Birchwood Ln. Laguna Hills, CA 92656.

7"S FOR AUCTION OR TRADE: Far Cry- Story of Life (1st press), Profound - Integrity, Slapshot - Might Makes Right (black), Grudge (yellow), Chain of Strength - True... (green), Antidote - Thou Shalt..., Inside Out (blue), Straight Youth (gold), Absolution (red), Even Score (grey), Against the Wall (grey), Burn (pink), Slipknot (red), Zero Tolerance. Call or write to: Joey, 220 Buckminster Rd., Brookline, MA 02146 USA, (617) 734-5191. Bids end one month after cover date.

FOR TRADE: Token Entry "From Beneath..." LP, Better Yet... CT hardcore comp. 7", Stalag 13 demo 7" (500 made), F.U.'s Live 7" (400 made), Y.O.T. "Anarchy Live" LP, & Dag Nasty "Live Boston" 7". Wants: Unit Pride 7", Wind of Change "Rain", Release "The Pain Inside", Justice League "Shattered" LP, & Infest 1st 7". I also pay cash for Judge/ Schism shirts. Write to: Ippolito Stefano, Via Lari 30, 00146 Rome, Italy. Erba is god.

MISFITS FANS: Any and all infomation concerning bootlegs, live tapes and videos is in need for a booklet I'm creating about unauthorized Misfits material. Send to: Vicious Vinyl/ Sinclair, 4739 University Way NE #1410, Seattle, WA 98105 USA.

JELLO BIAFRA wants one, and so should you! "I Sold My Trombone (for rocknroll)". An 8 inch flexi compilaton with Humidifier, Thompson's Disease, and Face Of Decline. $2.50 US, $3.50 other. Bug Scratch Loop 289, #713, Lubbock, TX 79424.

HEY, I,M INTERESTED in trading LP's/EP's. I'm looking for stuff by Chaos UK (old 7" EP's). Disorder, Negazione (1st 7"EP), Abrasive Wheels- When Punx Go Marching....LP. Any early Swedish, Norweigen, Finnish(esp. Terveet Kadet) and mainly European stuff from 81-85. Will pay or trade. I have Poison Idea-Kings Of Punk(original), Pick Your King(clear wax), Darby Crash(blue wax) and other stuff. Please write if you wanna trade: Todd Norin/ 7709 SW Faffle St.(Hawthorne Villa)/ Apt #79/ Tigard, OR 97223 USA.

LP'S FOR AUCTION OR trade: Insted-Bonds..(red), Samhain-Initium(red), Vicious Circle-Hope and Wait, Youth of Today-Break Down..(Wishingwell red), Chorous of Disapproval, Shelter(brown), Maelstrom, Slapshot-Back on the Map(1st press), Crucial Youth-PosiMachine(white): Call or write to: Joey, 220 Buckminster Rd., Brookline, MA, 02146, USA. (617) 734-5191 **Bid ends one month after cover date**

LIFE SUCKS so eat more flesh at every meal. Health foods for cannibals, chapter 4, available now. Chapters 2 and 3 also available. Send SASE to: Headveins Graphics/ PO Box 4816/ Seattle, WA 98104.

DISRUPT/DESTROY split 7" EP has been repressed on gold vinyl and is available for $3 (US), $5 (world). Also, Adversity zine #6 is available for $1.50 (US), $3 (world). Interviews with E.N.T., Destroy!, Filth, Born Against, Media Children and more plus poems, opinions, scene reports and reviews. Adversity Records, PO Box 1751, Torrington, CT 06790. Distributors get in touch.

RARE HC FOR SALE: Iron Cross - Hated & Proud 7" $30, Bold - 7" (orange) $20, Crucial Youth - Crucial Yule 7" (green) $15, Flipper - Sex Bomb 7" $10, Project X - 7" boot $15, Minor Threat - Demos 7" (red) $15, Judge - 7" (blue) $20 & LP (green) $20, Bad Brains - Pay To Cum! 7" boot (white) $15. Write first to: Brian, PO Box 631, Red Lion, PA 17356. Prices include postage.

RARE Oi! FOR SALE: 4 Skins - Good,Bad... LP (orig.) $25, Infra Riot - Winner 7" $15, Sham 69 - Questions 7" $15, Ruts - Staring At Rudeboys 7" $15, Carry on Oi! LP (orig.) $20, Peter & T.T. Babies - 3 x 45 EP $20, Business - Back To Back 2 x LP $30, Ang. Upstarts - Teenage Warning 7" $15, Total Noise #1 7" $15, Blitz - New Age 7" $10. Write first to: Brian, PO Box 631, Red Lion, PA 17356. Prices include postage.

RARE SKA FOR SALE: Madness - One Step Beyond 7" (orig.) $15, Beat - Twist & Crawl 7" (orig.) $10, Specials - Gangsters 2 x LP live boot $35 & Stereotype 7" (2 Tone slv.) $15 & Too Much Too Young 7" live EP $20, Judge Dread - Touch 12" $15, Bad Manners - Lip Up Fatty 7" (orig.) $10, D. & A. Collins - Double Barrel 7" $10 & Monkey Spanner 7" $10, Arthur Kay - Ska Wars 7" $15. Write first to: Brian, PO Box 631, Red Lion, PA 17356. Prices include postage.

FOR TRADE - DYS "Brotherhood", Necros "IQ32", Crippled Youth 7", Youth of Today "Can't Close" (orig.), Neos "Martian", Infest 7", 7 Seconds (Cmtd. & Blasts 2nd press). Wants - United Mutations EP's (orig.), Die Kruezen "Cows", "Killed by Death" comps. (1-4), Really Red "Crowd Control", Meatmen "Blood Sausage", X "Adult Books", Big Boys "Towel", Weirdos "Weird World" LP. Write: Cadwaladr, 443 N. Sycamore St., Mesa, AZ 85201 (please include phone #).

INFEST LP'S FOR SALE! $11.00 on colored vinyl. We also have Citizen's Arrest flexies $3.00, Hot Poop #1 $1.00, Profax flexi $3.00. All prices ppd in USA. In Europe add $1.50 to each item. Send orders to Ryan Sikorski, 10 Alexis Ct., Holmdel, NJ 07733 USA. Also send IRC or SASE for rare records list or call 908 264-2877. Thanks.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!!

PUNK WRITERS!!! Emerge from your writing cave to correspond with other punk scribes and such? Add your name to a new alternative writer's network, listing addresses of other writers, intending to unify the punk creative writing scene. Send name, address, short description of favorite styles/ forms/ authors, whatever you want to say + (optional) short sample of your writing + $1 (postage & printing). Send all this to: Andromeda Press Network, PO Box 423592, San Francisco, CA 94102. List will be sent when printed!

NECROS SEX DRIVE original!!! Steal this sucker at $115.00! Fix "Jans Room" $60.00, both Meatmen 7"s (Blud Sausage & Crip. kids) only $70.00! Process of Elimination $32.00! All original. Send now for more deals and buy these now! SASE to: Roa, 5468 Phillips, Ontario, CA 91762,USA.

ALIEN SEX FIEND - memorabilia for sale. I have the entire collection on CD, 7", 12", and LP. Must sell all CD's together or all vinyl together (or both even). I also have two of their videos. If anyone's interested in buying my collection, I'll throw in some rare concert photos and other Alien Sex Fiend goodies. Everything is in excellent condition. If interested, write me... COD only. Rick Donaldson, 1545 Brush College Rd. N.W. Apt. #6, Salem, OR 97304.

DEATH/SRUNG/GORE/SPEED BANDS, If you have a 7"/10"/12" that really jams, then send me your info on getting it. Send flyers and stickers with it too! Ronin, 2100 Lapalco Blvd, Suite - B, Harvey, CA 70058 U.S.A.

TO ALL VAMPIRES, Lycanthropes, Undead. Vampyres! If you put out any type of publication or are in a Gothic/Grunge/ Industrial/Noise type of band, please send some info! To: Ronin, 2100 Lapalco Blvd, Suite - B, Harvey, LA 70058 U.S.A.

BANDS LOOKING TO GET NAME OUT!?!? I write 25/50 people a month around the world!!! Send flyers! When I write someone, I'll put copy of flyer with my letter. Ronin, 2100 Lapalco Blvd, Suite - B, Harvey, LA 70058 USA.

LOOKING FOR DANZIG/SAMHAIN/MISFITS BOOTLEGS!! I wanna buy the J"~10'/12" or buY copy of it with a copy of the cover! Please keep prices on the ground!! Ronin, 2100 Lapalco Blvd, Suite - B, Harvey, LA 70058 U.S.A.

LOOKING FOR GOD!! GODFLESH THAT IS! I am looking for all Godflesh/TechnoAnimal related materials. CD's, 7", 10", 12", posters, shirts, skickers, buttons, etc... Send info and Write soon to: Ronin, 2100 Lapalco Blvd, Suite - B, Harvey, LA 70058 U.S.A.

SECT is a new company dealing in experimental music, film, video, as well as other strange and bazaar subject. We are currently looking for bands/musicians for various compilations and for possible contract. Catalogs are $1 cash, including free sticker. Send all correspondence to: Sect, 615 S. Randall Rd., Suite 112-226, St. Charles, IL 60174-1564

JANE'S ADDICTION! Live concerts in Brixton U.K., or New Jersey. Genuinely kool covers and all each is $5 ppd. Cash to Box 4164 George School, Newtown, MA 18940. Jane's rocks yeah.

HELP ME! I'm trapped in some assbackwards town where I school. You can be my connection to the outside world. Send me cool shit; like letters, pictures, small children, etc. Drew, 1810 Lind St., Box 200, Quincy, Illinois 62301

BANDS: SEND ME your demo or single for guaranteed airplay on Southeast Michigan's only true free format radio station WORB,, Farmington Hills. I'll play anything, so help me destroy the system! Alex/ Fun with Glue, 37663 Meadowhill, Northville, MI 48167.

EVER WONDER IF anyone actually answers ads like these? Send me letters, poems, art, or anything else that's lying around cluttering up your house so I can find out. Drew, 1810 Lind St., Box 200, Quincy, Illinois 62301

I'M A MAIL ADDICT and I need a fix. Help support my habit ~ sending me a) anything cool to read like a letter or a zine ; b) anything cool to look at; or c) both a and b. Drew, 1810 Lind St., Box 200, Quincy, Illinois 62301

RARE DISCS: MISFITS 'Evilive' 12" green (sealed). Crucifix 1st LP (sealed) plus lots, lots more. Write to Kevin 26 Dug Rd, New Paltz NY 12561. Send SASE.

CD'S WANTED: JFA "Live", Circle Jerks "Golden Shower of Hits", all MDC, all Discharge, Surf Punks "Locals Only", Exploited "Troops" w/ "Computers Don't Blunder", GBH "City Baby's Revenge". Placebo Records get in touch. J.S., 300 Meyran Apt. 1-C, Pittsburgh, PA 15213.

SEEKING PENPALS into hardcore, skateboarding, and animal rights. I like Supertouch, Judge, Minor Threat, etc. Write: Jeanette J., PO Box 11131, Indianapolis, IN 46201.

LOOKING FER: Afghan Whigs, Singles Club 7"; Catbutt's 7"; Treehouse; Amrep. & related 7"s. Interested in trading, mainly. Your list gets mine, or call Alex Stchekine, 37663 Meadowhill, Northville, MI 48167. (313)471-2490.

2 EXTREMELY UGLY freaks over to Europe/ Asia, January '92 for 5 months. Would like to meet/ stay with piss punks in exchange for senseless rambling's on & a few rounds of ale. If you can help out, write: Theo, 47 9th St., Roxboro, P.Q. H8Y 1J4, Canada.

VISITING GREAT BRITAIN in mid-March. Would appreciate any info (London particularly) ie. record shops, veggie restaurants, clubs for shows, contemporary galleries. I am 28 years old and a vegetarian. Bands I like are Clawhammer, Zero Boys, Down by Law, Jailcell Recipes, Superchunk, Antiseen, Consolidated, & Big Boys. Please write to: Lori, PO Box 373, Hillieard, OH 43026, USA.

TRADE: VILE - "Solution" LP, Jawbox 7"(white), Youth Brigade - "77 Records Presente" LP , YOT - "Yesterday" 7", L7 - "Shove" 7"(green), Albany Style HC 7", Boston Not LA LP, Accused - Martha Sucks...(XL) t-shirt. JB UVM, 116 Coolidge, Burlington, VT 05405.

FREE CATALOG FOR SASE! Vegetarian, Anarchist, Anti-racist t-shirts, patches, stickers, pins, zines, books, records and tapes. Patches 75¢ ppd.: Eat the Rich, Fuck Racism, Crass, Anarcha Fem and lots more. Write to: Neverendingvegetable, PO Box 263, Colorado Springs, CO 80901.

SEA MONKEY RECORDS seeks HC/ thrash/ alternative demos, t-shirts, records, stickers, fanzines, videos or any weird stuff to distribute! Also if you have any morbid or weird art we could use on flyers/ ads we will send free stuff! Write: Sea Monkey Records, PO Box 5461, Laurel, MD 20726.

FOR TRADE 11 x 17 tour posters: Huns at Raul's, Big Boys at the Armadillo, Fugazi at Liberty Lunch, Mudhoney at Cannibal Club and many more. Also have 1st 7"s from Huns, Big Boys, Offenders, Halo of Flies, etc... I'm looking for similar items, especially Hugh Beaumont, Vomit Pigs, Cringe, Dicks... Pat H., PO Box 6623, Ft. Worth, TX 76115. (817)551-0401.

LISTEN UP! I need letters from anyone who wants to write or trade flyers. Bands, I need tapes for my radio show too. Send stickers, kool-aid points, and your soul to Eric Tarter, 1310 Deakin Ext, Moscow, ID 83843.

DRYROT-new 4-song 7" $3.50ppd(USA). $4.50ppd(overseas). Send cash or money order to: Willie Hodges-1761 Capri Lane, Richmond, In 47374.

32 YEAR OLD who still loves the old wave of punk would love to correspond with like female. Not bad-looking and divorced (she never understood), I'd love to find a kindred spirit. Likes: Pop Art, travel, Ramones, X, Blondie, U.K. Subs, movies, literature, etc. Write me: PO Box 733, Newington, CT 06131-0733.

URGENTLY WANTED: place(s) to stay in San Francisco area. Two guys (25/23) from Germany intend to come over in mid '92 to stay there for some time. If anyone has some corner left where we could live, please write. Of course we're ready to pay rent (cheap) & expenses. Any advice welcome! Please write to: Erkan Yildizdal, Box 1315, 5010 Bergheim, Germany.

YES, IT'S OUT Erpsplutch(e) Numbra 4. Includes a 7" by a totally rad hardcore band from Madison, WI called Naked Agression. The zine also has interviews, stories, reviews, poems and down right seriousness. The zine and 7" cost only $3 ppd. from: Dan Fischer, S. 70 W. 17374 Muskego Dr., Muskego, WI 53150.

SALE: UK Subs 7"(blue); Butthole Surfers live 7"; Union Carbide LP & 7"; Ramones promo 7"s; Misfits "Evil is..." 7", "Beware" 7", WCBN live LP, "Evilive" (German); Subpop: Screaming Trees double 7"; Skinyard 7"; Love Battery 7"; Das Damen 7"; Afghan Whigs LP (orange). Eric Brantley, 129 Sawmill Dr., Summerville, SC 29483.

WANTED: almost anything by: Nirvana, Dinosaur JR, Soundgarden, Hendrix, I Love You, and Tales of Terror. Also, Green River "Together We'll Never" 7" or 12" and early Antiseen vinyl. I'll buy or trade. Send your lists to: Eric Brantley, 129 Sawmill Dr., Summerville, SC 29483.

OUT NOW! DRILL: "I Am Their Bastard" EP, and "If We Can Keep a Severed Head Alive" LP, as well as other bizarre video and manuals. Send $1 cash for catalog to: Sect, 615 S. Randall Rd. Suite 112-226, St. Charles, IL 60174-1564.

LEATHER signed by Glenn Danzig for sale...Traditional biker jacket, great condition. Painted skull on left sleeve, Samhain skull on right. Glen Danzig's signature on back. Will sell to highest bidder. Starts at $85. Serious bidders only! Alana Williams, 311 Maria St., Santa Clara, CA 95050.

GG ALLIN - 'ZINES: Defecation $3; Defecation - limited edition signed and # by GG - extra pages $10, Hated In the Nation 1+2 $10, Scrapbook $10, Murder in Society $3. Well concealed cash only. Shrinkwrap Propaganda, PO Box 11831, Pittsburgh, PA 15228.

7" EP SALE! $10 each. Minor Threat "Demos '81", Mudhoney/Melvins Split - 2 different covers, Mudhoney "Peel Sessions", Fear "Beginning...End", Sonic Youth "Peel Sessions '88", and "Smash Me", Pussy Galore "Feel Good" and "Stoned to Death", Heretics "Search + Destroy" autographed. Well concealed cash or money orders only. Add $1 for postage. Gregg, PO Box 11831, Pittsburgh, PA 15228.

ATTN. FIENDZ! I'm looking for any and all orig. or boot Misfits, Samhain, or Undead merchandise and or photos, posters, post cards, 7 inches, 12 inches, tapes, CD's, patches, videos, fanzines, autographed products and promo packs. Send price list to Akil, 21 Aberdeen Dr., Sickleville, NJ 08081 or call 609 782-7843.

SELLING my record, tape and t-shirt collect. All kinds of music. From the 60's, 70's, and 80's. From folk to punk. Please send your want list to: Bob Farrington, 7 Florence Drive, Clark, NJ 07066.

CLASSIFIEDS

(40 WORDS $2/ 60 WORDS $3 MAX - CASH ONLY!!!!)

FOR SALE/ TRADE: US punk/ hardcore LP's/ 7"s. SASE for long list, write to: Andy, 12 Aber Las, Flint., CLWYD, CH6 5P2, UK.

HARDCORE DISCS. 50 disks from Switzerland Write to: Pascal Germann Fontnas, CH-9476 Weite, Switzerland.

APOSTATES T-Shirts-Out now. Two color, $9.00ppd. Black, large, x-large. Well hidden cash only please! Box 30362, JFK Station, Jamaica, New York 11430. Also available Apostates 3 song EP. #3.50ppd on Vinyl Communications Box 8623, Chula Vista, Ca. 91912.

WANTED: BELCHING PENGUINS LP; Big Boys(Towel) 12", Meanies(Probe TV) EP, and (Darkside of My Mind) EP, Rocks EP, Chosen Few EP, World War XXIV EP, Reach Motel(What The Hell) EP. HAVE: PI 12"(original), Abused EP(org), Vision(Undiscoovered) EP, Chronic Sick EP, MIA/Genocide LP(org) & booots 10" and EP, Fearboot LP, Septic Death 10". Please send trade to: Henk Smit, Middenweg 13, 10G8 AA, Amsterdam, HOLLAND.

RAPID FIRE MAGAZINE- Issue #5: Peg Tassey's nude show, Biohazard, more. Bands, zines, trade your material for REM. $2.00 cash to: REM, Rd n#2, Box 3370, Bristol, VT05443. Ratdog of Ratdog Army - Vermonts crushing hardcore band!

WE'RE A NEW MAGAZINE and we're just getting started. We need your help. Send artwork, b/w photography, poetry, short stories, and what not to: Grey Matter, PO Box 110133, Pittsburg, PA 15224. Grey Matter promises to be a unique and entertaining publication. We ask for your support, Thanks in advance.

ADVERTISE on the wild and crazy philosophically irrepressable zine *Hanley News!* It's cheap and easy. Free 40 word classifieds, bizness card ad is $5. Send stuff to Mat, Hanley News, 7781 Avenida de Carlotta, Tucson, AZ 85704.

WANTED: CRAMPS 7"s -Surfin Bird, Human Fly, Garbageman UK, Garbageman French, Drugtrain/ Stand It/ Love Me, Goo Goo Muck (Yellow), Gorehound (colored). Prefer to trade. David, 23010 Magnolia Glen Dr., Valencia, CA 91354.

FREE 7" well, that got your attention. Reward-zine has interviews with Greenday, Starvation Army, Libido Boyz and loads of columns, reviews, classifieds, ads,etc. So catch the 1st issue while you can. $1.00 ppd.: 175 Grogan's Landing, Atlanta, GA 30350. (404)551-0040. Issue #2 will be out soon, Impetigo etc.

WHO'S ON THE shit list this time around: Rob Konkeo in Webster, Mass. owes me a video, J.C. in Mass. owes me a Bad Religion live tape, and I'm starting to get suspicious of A. Martin in San Diego, who owes me a Misfits "Bullet" 7". Be careful with these guys. Nick G., 117 Judd Falls Road, Ithaca, NY 14850.

I'M LOOKING FOR the Descendents "Cheer" single, and any live stuff by Descendents, All, Misfits, or Big Drill Car. Also, I need the Massacre Guys "Behind the Eight Ball" 7". Help me out! Nick, 117 Judd Falls, Ithaca, NY 14850.

COLORED VINYL for sale or trade: Descendents: All, Liveage, Milo Goes To College, and Enjoy. Bad Brains: I Against I and Live. Dag Nasty: Field Day. I'm looking for the Descendents "Cheer" single. Nick, 117 Judd Falls, Ithaca, NY 14850.

21 YR. OLD MALE wants to meet a kind female to write to and make friends with. I'm into music, art, economic socialism, and more. Favorite bands are Misfits, Sleestaks, Bob Marley, Jefferson Airplane, and Woody Guthrie. Joe, 199 Fremont, Battle Creek, MI 49017.

TRADE 7": Misguided "Options" (red), Undead "Never Say Die", DRI "Pacification", Parasites "80's" and "Kids", No Means NO "Dad", Jawbreaker "Whack and Blight"(orig. marble) and "Busy" (green), Poison Idea "Darby" (blue), Napalm Death "Children/ Live I.C.A.", Rein Sanction "Crell" (yellow), Rollins Band "Earache", Big Chief "Brake" (green), Manson Youth "Dance" (gold), R.H.C. Peppers w/ George Clinton (red), Active Ingredients "Big Boys", Very Small "Coffee" comp. (blk. 200), Magic Ribbons Vol. 1 Box set. Wants: Revelation Colored vinyl old and new other S/E hardcore, Very Small, grind core, DC type stuff.D.Fuentes, 31 First St., S.I. , NY 10306.

TRADE 7": YOT "Eyes", Crippled Youth "Join the Fight" 1st, G.B. (1st and yellow), Warzone "East Side" (orange and blue letter), Judge "NY" (schism), Alone in a Crowd 1st, Unit Pride (stepfoward), Wind of Change "Promise" (stepfoward), Slapshot "Mistake" (green), Crucial Youth "Yule" (green), Walk Proud "Be Yourself" (green 200), Absolution (red), No For An Answer "Laugh", Grudge "Ex" (yellow), Billingsgate "Reach" (white), Inner Strength "Time for..." (orange), Against the Wall "Identify" (grey), Inside Out (NY) "Above" (red), Outburst "Miles" (blue), Stand Up 1st 7", Minor Threat "Demos" and "Hall" (multi). Misfits "Walk Among Dead" (red) and "Spook City" (boot). Wants: Anything cool; Revelation, hardcore, S/E, grind, DC old and new. D. Fuentes, 31 First St., S.I., NY 10306.

WOULD LIKE to put out a comp. Send tapes or whatever to: Shawn C/O Negative Coffee Evil, PO Box 45, Woodstock, GA 30188.

REVOLT OF A Million Nobodies: Insurrection zine issue 1 out now. Interviews with Billingsgate and Face Value, writings on the Clarence Thomas hearings, Columbus Day, education, and other topics. Record, show, and zine/ book reviews. Photography. Hardcore - personal, political, social... and a little skating. $2.50 ppd to Jack Buchanan, 5599 Dumfries Ct., Dublin, OH 43017. Love ya self.

SLUR - IT'S CULTURECIDE! Edmonton's only underground zine (the town that spawned SNFU) wants scene reports from everywhere! Send stuff and we'll send 2 copies. Send name and donation for postage - we'll send 2 copies. Subversive or radical literature greatly appreciated. Slur, room 362-21, 10405 Jasper Ave., Edmonton, Alberta, Canada T5J 3S2

HARDCORE RECORDS FROM Slovenia. Singles: It's Not For Sale, Gottsche, Pridigaji, Czd... $2 US for each and postage. LP's: Polska Malca, Dr. Voice, KBO!... $5.50 US for each and postage. Possible exchange! Thagth Distribution, 16 Zg. Gorica, 62331 Pragersko, Slovenia.

BUGOUT SOCIETY - Two sided t-shirts. Cool color logo on front and Anti-yuppie Chocolate Cow battlecry on back. XL $6 US, $8 them. Purple or red ink. Yo! Baby 'Sup LP out very, very soon. Write to PO Box 1014, Yonkers, NY 10704-1014, USA.

1200 RECORD SET SALE: including 200 mint played-once-only early 80's hardcore. Kreuzen - "Cows", DRI - 22 7", Misfits, Brazilian, Finnish, Italian, German, USA, mainly hardcore, some softcore. Send for list to: Chrisbet, Box 16205, San Diego, CA 92176.

WANTED WANTED WANTED desperately, early 7" by TV Personalities, Halo of Flies, Conflict, The Stalin... Will pay reasonable prices... No bootlegs or repressings, please. Freddy the Bastard, PO Box 14932, Gainesville, FL 32604.

"STRONGBOX" (The next big unknown unheard band from Gainesville) has a 7" available... Please buy one... It's $3 ppd. Pogo On Your Fucking Face Distribution C/O Freddy the Bastard, PO Box 14932, Gainesville, FL 32604.

FOR SALE: Raped Teenagers - "Kjok" LP $14 US, CD (18 bonus trax) $20 US; Anti-cimex - "Absolut" LP $14 US, CD (7 bonus trax) $20 US; H.H.H. - "A Por Ellos" LP $14 US; Amen - "Paranemia" LP $14 US; No Security/ Valvontakomissio split LP $12 US; Dischange/ E.O.W. split EP $5US; Amazing Tails - "Happy Hour, Unhappy Days" LP $14 US. All prices are postpaid. From: Finn-Records C/O Jari Juho, V. Storg. 11A, 63342 Eskilstunn, Sweden.

IN AUGUST I READ about the social conditions of the Mohawk Indians on a reservation in Canada. Since, we've tried to get in contact with journalists with no luck. "Blue Cars" association was created to connect the world, to bring down those in power. We're looking for correspondents that can forward information about the Indians' plight in North Canada. Blue Cars, 13 Rue des 5 Diamants, 75013, Paris, France. Tel: 45-65-45-62.

AVAILABLE NOW hide out five song 7"(melodic posicore) creepshow five song 7"(great rockish positiv-core) and maze 4 song 7" (powerful hc a la negazione).also available:permanent scar 4 song 7"(hc) send $4(europe)-$5(others) to Inaudito Dischi, Ave. Parmentier 72, 75011, Paris, France. Coming soon 2 7" of 2 Italian straight-edge bands.

INAUDITO DISCHI have a large catalog of distribution with a lot of records from everywhere in hc-metal-experimental-punk at a real low prices! We also distribute t-shirts.for the catalog send 1 irc to: Inaudito Dischi, Ave. Parmentier 72, 75011, Paris, France.

WANTED: Nirvana "Love Buzz", "Blew" EP; Neurosis Allied recording 7"; Swiz 7"; Nip Drivers any; Nirvana bootlegs. I have to trade: Dwarves "Toolin for a Wet Teabag" 12" first press, Tad "Jinx" 7", Dwarves "Drugstore" 7" and more. You can name the price or trade. Write to: Larry, 2324 Church Ave. #5, Sacromento, CA 95821. (916)487-6220.

OXYGEN SCAVENGER IS seeking contributors for its future issues. Poems, short stories, essays... etc. Any literary pursuits welcome. Please send name and address for a theme list to: Room 101 Publications, 750 La Playa Suite 855, San Francisco, CA 94121.

AUCTION: Madball EP, Exploited "Rival Leaders" EP, Minutemen "Joy" EP (original), Haywire/ Left Insane split 7", Anal Cunt/ 7 Minutes split EP, Antiseen "2 Headed Dog" EP (blue), Unsane "Vandal-x" (w/ censored sticker exclusive to Orange County), Blind Approach"New Age" EP. Send bids to Randall Fleming, PO Box 2246, Anaheim, CA 92814.

SEX PISTOLS: Anarchy in The UK on EMI original pressing. For sale for best offer. Also COMPLETE PUNK AUCTION: Send bids for the record or S.A.S.E. or 2 IRCs for the list to: Seidboard World Enterprises, PO Box 137, Prince Street Station, New York NY 10012. Or Fax your bids to 212-979-8187.

60'S BLUESROCK and electric folk from the heavyweight champion of rock n'roll, Mister Guy. Influences include Doors, MC5, Stooges, John Lee Hooker, Dylan, Incredible String Band. Free catalog! Send SASE: Third Eye Records, PO Box 385, Cheltenham, PA 19012.

7"S WANTED: Unity, Hard Stance, Turning Point, Wide Awake, Crippled Youth, Deep Wound, DYS "Brotherhood", Judge (Schism), Brotherhood, SSD "Get...", NYHC "Together", YOT "Can't". Send list with reasonable prices to: Manel, Gran Via Corts Cat. 1097-1st-3rd, Barcelona 08020, Spain.

SKA AND TWO TONE stuff wanted! Flyers, stickers, tapes, anything. Will trade or pay cash. Send me your stuff or letters, just to talk. Catalogs too! Looking for ska posters I saw in Toronto. J Kenney, 40 Brainerd #1, Allston, MA 02134

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!

RAW POWER, Terveet Kadet, Rattus, Clitboys, Vatican Commandos, Indigesti, CCM, Love Canal, Psycho, Razor Blades, Accused, RIP, Funeral Oration, Subterranean Kids: demos, live. Free catalog. BCT, PO Box 16205, San Diego, CA 92176.

WANTS: all video and live audio of: Christian Death (esp. video $$$), Half Life, Pompeii 99, The Bruisers, Reckoning Force (ME), Cabal (MA), Statement (hardline). Stars & Stripes, Shadow Project, good YOT, The Mad. SBLCJB, UVM, 116 Coolidge, Burlington, VT 05405.

TRADE: Freeze 7" (both), Artificial Peace/Exciled 7", Really Red "Teaching" LP, SNFU "Quincy" 7" (gold/white), Whitehouse "Lucky Stars" 7", Revelation 7"s (1st press #4 thru 11), Necros "Conquest" LP, Jerrys Kids "World" LP (x claim), Weirdos "Neutron" 7", Beyond Possession 7", Gastunk "Fans" 7" (purple), more... Send lists: Mickey, 19320 Stillmore St. Apt. 116, Canyon Country, CA 91351.

QUEER, LONELY, FRUSTRATED, out of sync, 22 yr. old male into: Bad Religion, Op. Ivy, Go!, Spaghetti and meatballs, Shaved men and women, Public Enemy, Sinead, UFO's, Tracy Chapman, and Lasagna. Not into cliques, crust, or being 100% p.c. I seek happiness thru love, companionship, and honesty. Black, Hispanic, or Italian men a plus, but not necessary. Any gender, race or orientation can write. Patrick, PO Box 33263, Mpls., MN 55433.

JUST SEND ME 2-3 songs and you can be on a Zeugma compilation. If your sound is grind, death, or noise; send half page ad and 2-3 songs to: Zeugma c/o Joel Fisak, 160 Peachtree Hollow Ct., Atlanta, GA 30328.

FOR SALE: Necros - Sex Drive, IQ 32, Conquest; Iron Cross - Hated and Proud; DOA - Disco Sucks, Something Better Change; AOF - What We Want; SOA - No Policy; Bad Religion - Back to the Known, 1st 7" on 12"; Last Rights 7"; Negative Approach 7"; GI - Make an Effort; Underdog 7"; Y. Brigade - Sound and Fury (orig.), Possible; Minor Threat - In My Eyes; DYS - Brotherhood; FU's - Kill, My America; Crucifix - 1984; Revelation stuff on colored vinyl send for list. Mike, c/o Bolnick, 31 Jane St. Apt. 6H, N.Y., NY 10014.

NOCH AUFRICHTIGE Actbauten, GmBH is looking for good quality demo tapes by industrial, cyberpunk, experimental and acid house groups. Send c/o Boris Margolin, Simon's Rock College, Great Barrington, MA 01230.

BAND DESPERATELY needs equipment, especially a sampler, keyboard controller, sequencer and sound modules. We have no money , but a donation may be tax deductible (no kidding). Send info about equipment to: Occam's Razor c/o Stephan Bugaj, Simon's Rock College, Great Barrington, MA 01230.

STICKERS FOR SALE!!! $1.00 each - Minor Threat, Misfits, Bad Religion, Agnostic Front, Black Flag, Screwdribuh, Exploited, EMF, DK logo, Anarchy, Nine Inch Nails, Descendents, Trojan, Specials, Buckwheat, Vespa, Dr. Martens, Last Resort, Selecter, Cure Bauhaus, Iron Cross, Crass, Fear, Wasted Youth, & Madness. Write: Jeff Hill, 23521 Deer Springs Lane, Diamond Bar, CA 91763.

I'M DESPARATELY SEARCHING for a copy of "Sigue-Sigue Sputnik Ultra", a book by Peter Paul Hartnett and Chris Salewics (Virgin). Anybody out there got a copy they don't want? Other Sputnik memorabilia wanted also. Please help! Write; Bird, 1215 Carroll Ave., Ames, IA 50010.

SEX, LUST, JESUS? 100% cotton t-shirts. send for free catalog. Stark, PO Box 170381, San Francisco, CA 94117.

HEY GUYS! This 26 year-old mohalked man is looking for a gay punk/skinhead-type buddy for friendship and monogamous relationship. Please be 20-35, masculine and clean shaven. Please write quick. Bird, 1215 Carroll Ave, Ames, IA 50010.

I NEED: No Means No "Mama" & other stuff pre-"You Kill Me". Warlock Pinchers "Pinch A Loaf", early/live Alice Donut & Bomb would be neat. Any other stuff will be burned. Ben, 518 8th St, Petaluma, CA 94952. That's 40.

INDIGNANT FEW "Revenge Your Authority" 7". Half a dozen songs on black ($4 ppd) or Gold ($5 ppd) vinyl. Classic punk that rocks! Better Days Records, 1591 Bardstown Rd, Louisville, KY 40205.

WRITE ME! I'm bored and tired of the people around me! I'm sick of being preached to about religion too! I wear black to express myself as being different. I like punk, gothic, and industrial music. Favcorite bands are: Misfits, Joy Division, Ministry, Skinny Puppy and The Smiths. All cool people write: Adam, 775 Garnet Dr NE, Rio Rancho, NM 87124. Laters.

SCAMS, STORIES AND COOL SHIT.... send them to me! 20 year old male wanting to trade stuff in the mail. I like Crimpshine, Bad Religion. L7, etc. and Cometbus zine. Also looking for live tapes (especially L7 and the Weirdos), contributions for a zine, & anything else that would amuse me. Anyone got any L7 or Pandoras photos? Greg, 467 Spicer, Akron, OH 44311.

ATTENTION: COLLECTORS of colored and black vinyl - auction! Born Against 7", Judge 7", Bad Brains "Play to Cum" 7" (red), Side by Side 7", Chain of Strength 7" (green), Carry Nation, Outburst 7" (blue), and more. Tracy, 8 Beech Place,(rear Apt.), Valhalla, NY 10595.

SINGER/GUITARIST SEEKS well-rounded bassist and drummer with sick humor and warped perspectives for intense trio. Anything goes. Send tape and/or letter to: Eric Britto, c/o PPSI, 29 W. 17th St., 10th floor, NY, NY 10011.

PLASTIC WORLD - The alternative rock album by The Shadow. If you like music in the class of The Church, Sister/Mercy, Midnight Oil, Peter Murphy; The Shadow is a must. Light to dark, alternative to rock, 47 minutes of music. CD $10.00, cassette $7.00, ppd. Send check/MO to: Shadex Multimedia Dept. MR, PO Box 741066, Houston, TX 77274-1066.

NEW TO CHICAGO. Moved here for school. Looking for people to go to shows with - I'm missing out. I'm a 19 yr. old male and get along with anyone. I'm into hardcore, Young Ones, and art. Please call: (312)922-0982. Mike.

I'M A SHY passive, little male mouse, with a green fan mohawk. Into - crossdressing, wearing fishnets, minis, Exploited, Vice Squad, Filth. I'm very lonely for mail, please write: Spooky, 4336 Byesville Blvd., Dayton, OH 45431.

IF YOU HAVE the Moss Icon (Hate in Me), Reptile House or Double-O 7" and would rather have Justice League, Ignition (Sinker), White Cross, SSD (Get/ boot) 7", or YOT "Breakdown" (WW) or something else... Write: Theunk, Remvardplaats 22, 3871 MH Hoevelaken, Netherlands.

JOHNNY PUKE booking national spoken work tyour for spring/summer. Please help us out, Call (919) 473-6196 and ask for Dave. T-shirts available for $6.00 ppd. (2 sided, 2 colors) from 418 Gregory Ave, Weehawken, NJ 07087.

BUSH LEAGUE 7" for only $4 post-paid you can get a record from Bush League. Songs are "Dimesion Red" and "Fetor". Extremely demented. $4 ppd. Better Days Records. 1591 Bardstown Rd., Louisville, KY 40205.

HELP. I need places to go/stay. Punk into Germs, Crucifix, Christian Death, and old HC, skateboards, drinking and hanging out. I will be in SF and then in Europe from May until ? Especially want to go to Finland, Brussels, and Greece. Thanks, Collin, 3625 North Sheffield, 2R, Chicago, IL 60613, USA.

RECORDS FOR SALE/TRADE. All Halo of Flies. Bobby Sox, Hate, Eat "God Punishes", Misfits "3 Hits", SSD "Get It". All Articles of Faith master tape 1+2, Process comp. and other Midwest and Texas 7". Send for list. Wanted: Sleepers 7", Negative Trend 7", Christian Death "Future", Mau Maus "Societys", Screamin Mee Mees 7". Collin, 3625 North Sheffield, 2R, Chicago, IL 60613, USA.

MIGHTY MIGHTY BOSSTONES kick ass! I just moves to Boston. Looking for a great scene. Into ska, reggae, punk, industrial, oi and anything to do with Morrissey. Arthur K. Want to start a zine. Send stuff from anywhere. Or call. Steffe, 147 Longwood Ave. #2. Brookline, MA 02146. (617)566-7659.

ATTENTION U.K. industrial freaks! Interested in correspondence with English folks who can get copies of Slab, Whitehouse, Coil, Swans, Godflesh, etc. Also need copies of Peel Sessions. Write Jon Canady. WSC Box 5090, Gunnison, CO 81231-5090, USA.

SUBHUMANS, Misfits, Partisans, Social Disotrtion, Vice Squad, The Dickies, Stiff Little Fingers, and hundreds more of rare, out of print, new, used, limited edition, and colored vinyl punk records from 1976 to the present, Shirts, stickers, badges, and tapes too. For big catalog send two stamps to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701, USA.

WATCH FOR THE NEW GUTTERMOUTH LP and limited edition picture disc compilation LPO with: Rhythem Collision, Face To Sace, The Bolsheviks, Jobbernowl, Guttermouth, and 12 Pack Pretty coming soon from Dr. Strange Records.

CHECK OUT THE LATEST RELEASES form Dr. Strange Records: DSR-6 Rhythem Collision LP "Pressure", DSR-7 Guttermouth 7"EP "Balls", DSR-8 12 Pack Pretty &"EP "Foulmouth". Prices: LP's &.00 PPD US, 10.00 elsewhere; &'s 3.00 PPD US, 5.50 elsewhere. Cash, check, or money order to: Dr. Strange, PO Box 700-117, Alta Loma, CA 91701, USA. Dr. Strange is the punk rock label.

FORCE MAJEURE RECORDS seeks bands for possible recording/distribution. Guarrenteed responce to any band fowarding material! Send all tapes, promotional stuff, etc... to Force Majeure Records, PO Box39148, Detroit, MI 48239.

MUST SELL VINYL. Send bids. Double 00 7", Government Issue "Make an Effort" 7", Necros "Conquest jfor Death" 7", Misfits "Walk Among Us" LP (pink cover, orig. press), Noise From Nowhere #1 (orig. press), Redd Kross "Born Innocent" LP (orig. press), Die Kruezen "Cows and Beer" 7", Negative Approach 7", Poison Idea "pick Your King" 7" (orig. clear vinyl), Artificial Peace/Exiled 7". Send bids to W.C., 51 First Ave., Box A, NYC, NY 10003.

HEY FATSO! I'm looking for Big Black's "Sounds of Impact" LP and any live stuff. Also live stuff by Nine Inch Nails and New Model Army, and any other cool junk by those bands. I've got some nifty junk to trade so send want lists to: Wayne, PO Box 160148, Cupertino, CA 95016.

FOR SALE - NIRVANA- live LP (13 songs), "In Bloom" 7" (blue vinyl, demos). Mudhoney - Mudride LP (9 Songs live), "She's Just 15" 7". Soundgarden - Live '88 7", Louder Than Love Outtakes 7". Lots of others! For complete list, send SASE to: Stan/ 3404 Saltillo Ct./ Austin, TX 78734 or call (512) 261- 4639

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX - CASH

"IN SEARCH OF THE FINAL CONFLICT- "The Battle Continues" 7", "This Is Not Enough..." 7", and "From Protest To Reesistance". Also looking for the Neo's-"End All Discrimination" 7", Chaos UK 7"ers, "Unsafe At Any Speed" comp. 7", any early Gang Green, Useless Peices Of Shit, Icon AD, or Suburban Mutilation, Have much for trade, will pay reasonable prices, or if you could tape any of these, I'll have your baby. If there are any bored or lonely people out there, please write. I'm going catatonic in goat roper central, Thanks. Angela Smith/ 3512 Robin/ Texarkana, TX/ 75503.

SUPPOP: Word to fellow collector scum: If anybody wants to purchase the whole poopload of EP's (excluding the first Soundgarden, Mudhoney, and a few newer ones) for one big throbbing lump sum, contact J. Hunter, PO Box 195, Tulsa, OK 74171.

SEARCHING FOR OLD BUDDIES- Norm Villeneuve, Cody Lubky, Bill Batchelor, Paisely and Toby Bitters write me! Craig Hill/220 Standish #1/Redwood City, CA/ 94063. PS Merry Christmas!

FAMOUS HARDCORE BACK ISSUES feature #3 Psycho, #4 Negative Approach, #5 Sons of Ishmael, #6 Impulse Manslaughter. $1.00 each, outside US/Canada add $2.00 airmail. Craig Hill/ 220 Standish #1/ Redwood City, CA/ 94063. Cash only.

STRAIGHT EGDE T-SHIRTS/records for trade, all sorts (schism shirts,etc) will trade for other clothes-animal rights, skatestuff, sxe even plain, thrill me. Write: PO Box 26-356, Epsom, Auckland, New Zealand. Or phone: 64 9 601405 Vegan Power!!!

HAPPY BITRTHDAY, MATT JOHNSON. You,ve worked hard enough for it, says I....even if we are in the Twilight Zone! NJH.

JE CHERCHE DES CORRESPONDANTES FRANCAI(ES). Commet dit-on "punk" et "hardcore" en francais? Ecriez-moi et dites-moi. En anflais ou francais, CA m'est egal...mais mon angais est mieux que mon francais! Nicoya, 4230 North Grand, Kansas City, Mo, US 64116.

WANTED: old Japanese, USA, European vinyl - Gauze, Koro, Systematic Death, Violent Children, Teen Idles, Rebel Truth, Boston Not L.A. For trade: FU's "Kill", White Cross 7" & 12", Mecht Mensch 7", Killing Children 7", Y.D.I. 7", YYY 12", Willful Neglect 12"s, Rejectors 7", Stretch Marks 7" & more. Lists to: Jock, 6 Woodbyth Rd., Dogsthorpe, Peterborough, PE1 3PE, England

FOR SALE: Cro-Mags 10" $75, Uniform Choice 12" "Staring into the Sun" (red) $15. 7"'s: Zero Tolerance (gold) $20, Relapse (clear) $7, Outspoken (limited cover) $10. If interested, write me: Scott Doucette, 154 Pine St., N. tonawanda, NY 14120.

HELLO FRANKFURT, GERMANY! Ugly American would like to hear from and possibly hang out with you when I'm in town in March '92. I dig Rollins, Rollins, and Rollins. Carl Wenger, 9078 Lyledale St., Temple City, CA 91780, USA.

BLOWFLY: I WANT anything by the only rapper of importance. If you can make tape copies of his stuff, that's cool too. J. Hunter, PO Box 195, Tulsa, OK 74171. To Ben Vehorn of Washington: Where the hell is that pizza I ordered 6 months ago?

RESIST - "THE SOLUTION" LP is out now! 22 tracks, with an 8 page lyric booklet and stickers. All this for only $6 ppd. (USA) or $8 ppd. (world - surface) or $11 ppd. (world - air). Stickers are free! Write us: Resist c/o Ward Young, 1951 W. Burnside,PO Box 1654, Portland, OR 97209.

COOL MULE SHIT! $1.00 for catalog. Send to: The Cool Mule, Dept. 13, Rt. 2 Box 314, Seneca, SC 29678.

RESIST HAS THEIR LP "The Solution" out and they're only $6 ppd. (USA) or $8 ppd (world - surface). It's way rockin' Oregon style H.C. - whatever that means! Buy one - you won't get us out of debt, but we'll feel a lot better! Oh yeah - stickers are free. Write! Resist c/o Ward Young, 1951 W. Burnside, PO Box 1654, Portland, OR 97209.

HEY FATSO! Want to drop a few pounds? Discover the secret of quick weight loss, the 10 Minute Diet Plan. Positive, effective, no drugs, pills, or powders. Improve yourself. Send $10.00 to Organic Research. PO Box 1986, Manhattan, KS 66502.

DEMO'S FOR SALE/TRADE. All original with lyrics, cassette cover, etc. No tape overs, bootlegs, etc., all original. Lots more, write for list or details (only 1 of each title). Shattered Silence, NOTA, On Edge, Pissed Happy Children, Youth Under Control, Hunger Artist, Crucial Youth, Downcast, Insted, Virulence, Straight Arm, Walk Proud, Twisted, Wind of Change, Uppercut, Hard Stance, Citizens Arrest, Street Sense, Dwarves & more!!! FH, 900 Azalea St., Oxnard, CA 93030, USA.

I NEED A PLACE to stay. I'm planning to go to Germany & Amsterdam this summer and I am looking for a place to stay anywhere in those countries. I like to skate and I listen to hardcore music. So if you have a place to stay for free or cheap, please write or call back. Greg, 527 Orchid Ln., Del Mar, CA 92014. (619)792-5861.

AUCTION: 12": Avengers "Amerikan", B. Religion "Back", Christ on Parade (both), ENT "Holocaust", FU's "Kill", Haywire "Private" (test), H. Attack 1st, Melvins "Gluey", S. Distortion "Mommy's" (orig.), Varaus (Finland) 1/2 LP, "VVV-Hot Klub" comp., Warzone (fist) 7's, Chem. People "Fan" & "Feminist", Crippled Youth "Join" (black), Crucial Youth (both), Gang Green "Skate", Inbred, Judge (blue), Last Option, Mad "Fried", 7 Seconds "Committed" (orange p/s), "Together" comp. Christopher Renna, 80 Birch Rd., Watertown, CT 06795. (203) 274-4779. Need the Authorities 7".

HC LP'S AND 7"'S for sale: Both newer ones plus some rare ones. Write for a complete list. I also want to trade flyers and pictures. Drop a line to : Jim Bach, 65 Fredericka St., N. Tonawanda, NY 14120.

TRAVELLING TO AUSTRALIA this summer, so if there are any punks there, write us! Into mountain biking, smoking pot, G.A.SH., depression. Rob and Adrian, 516 W. 28th Ave., S. Minneapolis, MN 55408.

29 YR. OLD MALE would like to correspond with females in the Pittsburgh area. I like all kinds of alternative music: hardcore, punk, new wave, reggae, and thrash. Write to: Christian, 303 Reimer St. Apt. 1, Lower Burrell, PA 15068.

RADICAL ENVIROMENTALISM and animal liberation literature for sale. "A Declaration of War: Killing People to Save Animals and the Environment", by Screaming Wolf, $7 ppd. An in-depth look at a band of people who call themselves "Liberators". Also, "Earth Religion", a book about being at one w/ nature, $3.50 ppd. Harsh Truth, PO Box 41153, Pasadena, CA 91114.

FOR SALE/TRADE; Chaos UK, Subhumans, Discharge, Bad Brains, Amebix, Flux, Crass, Mob, Disorder, Exploited, GBH, X-Ray Spex, etc., etc., Andrew Burton 2, Barrow Close, Churchill, Bristol, Avon, BS19 5ND, England

MAD PARADE's first album wanted. Played mine till the grooves wore out. #27. Also want to get Social Distortion's video "Another State Of Mind". Tina Hatten, lost your address, please write. Michael, 16458 Bolsa Chica #294, Huntington Beach, CA 92649.

WANTED- SNFU- "If you swear...."LP, RKL- "Greatest Hits" double live LP, Slint- "Tweeze" LP, "Evil I Do Not To Nod I" Live 7" box set (Wwax, Slushpuppies, Egg, etc.). Matt Walter 2407 Chapel Hill Rd, Durham, N.C. 27707

MAKE AN OFFER! I'm not trying to get rich. Broken Bones- "Live 100 Club" LP - VG; White Cross- "What's Going On" LP - NM; Varukers- "Bloodsuckers" LP - M; Busted at Oz- comp, 81 - LP - VG; Flex Yer Head- orig., wheat, cur, - LP - M; Antisect- "In Darkness"- LP - M; Attak - "Todays Gen" -7" EP - M; Bauhaus- flexi pop, flexi 7" - VG; One Way System- "Give us a Future"- 7" - NM; Vktms- "100% wht grl/long gd bys"- M; Peacecorpse - "Life, Dth, Quincy" 7" EP - M; Mau Maus- "Facts of War" 7" EP - NM; Also list of 150 other recs Punk, indust, elec, 70s, other shit. Send SASE to: George 2049 Brown Ave. #E - 21, Bensalem, PA

SINGLES FOR SALE: Lonely Moans (SubPop, $25), Honeymoon Killers (SubPop, $25), Rapeman (SubPop, $75), Die Kreuzen "Gone Away" (Touch and Go, $12), Blatant Dissent "Dreams" ep (No Blow, $12), Monser Magnet (Primo Scree promo, $15). 12 inch - Afghan Whigs "Big Top Halloween" Lp (Ultrasuede, $15), Thee Headcoats "Heavens to Murgatroyd..." Lp (SubPoop, blue wax $15), "Every Band Has a Shonen Knife Who Loves Them" compilation (Giant, double LP, $20). Edward, 2524 Frankfort Ave #2, L'ville, KY 40206

WANTED - ORIG. VINYL of first Bad Religion or good copy on high quality cassette. Also wanted - Bad Religion and Venom t-shirts and videos. I need a pro-quality video of G.G. Allins sickest! Trade- bootlegs of D.R.I., Bad Religion, and Bad Religion disco versions. I will trade any deathmetal/grindcore tapes with everyone. Contact: Tommy Carlino, 4417 Lake Vista Dr., Metairie, Louisiana, 70006.

AGENT 86 will be in Italy from Dec 12-28 and France, Switzerland, Belgium, Holland and Germany Dec 30-Jan 20. See you there. New LP "Just Say No" out now. New EP "Won't Give Up" in the spring. PO Box 70354, Wash, DC 20024.

SALE/TRADE (7") Misfits "Three Hits From Hell" original Plan 9 ($45), bootleg of same ($20), 7 Seconds "Blasts From The Past" original blue ($15), Half Life "Under The Knife" ($20), Halo Of Flies "I'm A Bug" boot gold ($12), LP Vandals "Peace Thru Vandalism" ($20), Undead "Act You Rage" blue ($16). Write first, SASE for list. Paul Holstein, 1515 Bashabaw, Ortonville, MI 48462.

LITTLE ROCK, AR. I'm moving there and need contacts. Need place to stay (temp or perm) and people to hang out with. I'm starving for live music! Is it there? Please write: Greg Hubbard, East Wind Commune, Tecumseh, MO 65760.

FLOWERING JUDAS? KEN KARPS? Anyone knowing his whereabouts please show him this or write to me. I have lost a friend. Ian c/o Pas De Chance, PO Box 6704 Station A, Toronto, ont, Canada M5W-1X5.

STEADFAST: 9 song 7" out now. Also available from Jan. '92 Strength Alone 4 song 7". PPD prices are £2.50 UK/Eur. $5.00 US/ World or £4.50/$9, for both records. Cash or IMO only, no cheques please. Steadfast shirts available for £5/ $10, PPD. Send to: Thinking Smart Records c/o Gaz, 198 Canterbury Rd, Newton Hall, Durham, DH1 5NG, England. Distributors please get in touch. Bands send demos for possible release.

TRADE: I have records by Blitz, Attak, Discharge, Dirt, Crass, Flux, plus others on Crass Recods, No Future Records, Riot City. Want: Unit Pride, SOA, Antidote, Reflex From Pain, Cause For Alarm, Abused, X Marks The Spot comp, Straight Ahead 12", RIP "My Rage". Send lists or prices to: Gaz, 198 Canterbury Road, Newton Hall, Durham, DH1 5NG, England. No bootlegs please... No rip-offs.

TAPE CLASSIFIEDS

40 WORDS $2CASH

FIST FUCKERS & TRANSVESTITES wanted to buy our speed-bible-reading, punk rocker sermon that will crush your dick. Limbless Torsos gurgling in blood. Tape #4 only $4.00 send money: CNF, PO Box 9152, Va. Beach, VA 23450.

DEAD CHRISTIANS leaping from their graves to kill; limbless torsos smoking pot with Jesus as they gurge in blood and crushed body parts. Post punk industrial. Tape #4 only $4.00, send money to: CNF, PO Box 9152, Va. Beach, VA 23450.

HELLO. BUY Big Poo Generator's new 60 minute tape, cleverly titled "Big Poo Release". You'll think it is neat! Send $5 cash to Rikki Rockett, 4088 Pepper Ave., Yorba Linda, CA 92686... Ecclesiastes 2:16-17... write for more information on poo.

INTERNATIONAL TAPE TRADERS list available. Each part has 10 pages with 100 addresses (tape traders, mailorder info, zines, etc). 1 part $1, 4/$3, 7/$6 ppd everywhere. Ads free but no answer without order/IRC. Send cash/IMO in Belgian francs ($1=40 BEF). No checks accepted. Send in mailorder info or zines for review. Also records for review in local zine Pit's Bull. Kris Verreth, Tervuursestwg 1H, 1820 Park, Belgium.

NOISE TRYING TO BE MUSIC; or music trying to be noise?? You decide!!! Archaic Nightmare Volume two: 90 minute comp. tape with 'zine $6.00 ppd. Windowpain Industries: clear vinyl 7 inch $4.00 ppd. Archaic Nightmare Volume one (tape only) $5.00 ppd. Order everything and get a free surprise!! Stephen Abbate, 457 Fillmore, San Francisco, CA 94117.

VIDEOS! VIDEOS! VIDEOS! Available on any world system! (Europe is pal). Movies, live shows, documentaries! Punk, ska, industrial, hardcore. Rare old and new stuff from all over the world! Even 1991 GG Allin Shows! Send $1 or S.A.S.E. for a big list. Fair prices, fast service, no rip-offs. P. De Mattia, 8 Haddon Rd. Hewitt, NJ, 07421-2329 USA. Phone 201 853-4220.

VIDEO FOR SALE OR TRADE: 100's to choose from: Nirvana, Mudhoney, Social D., Jane's, Rollins, Dictators, Lunachicks, Dead Boys, Ramones, L7, Babes in Toyland,
Helmet, GG Allin 1991 shows, Mentors, Shonen Knief, Buttholes, Sonic Youth, Jesus Lizard, Prong, Thunders & many more. Write Merle Allin, 298 Mulberry St. #7D. NY, NY 10012. Call 212 274-0803. Traders send list.

GG ALLIN VIDEOS: For sale only, all new shows from 1991. Playing with his new band The Murder Junkies. GG is wilder now than ever. Lots of blood & shit. All shows excellent quality from master. Have NYC, NJ, Phil, San Diego, Dallas, Houston, Chicago & more. Write Merle Allin, 298 Mulberry St. #7D, NY, NY 10012 or call 212 274-0803.

WHOLES OF LAS VEGAS. "Seriously demented stuff" - Sonic Youth. "Shockabilly with heavy machinery, throw in a pinch of ponderous jazz, let it bake in the sun for a few weeks... definitely original" - Redrum zine. Wholes has an 8 song tape for $4 ppd. M/O. Thomas Stone, 3120 Liberty Cir., So. LV, NV 89121.

WHOLES OF LAS VEGAS. "An interesting band to watch for" - Flipside. Wholes an array of elements functioning as a unit. 8 song cassette $4. Double-sided, 2 color t-shirt $10. M/O's to: Thomas Stone, 3120 Liberty Cir., So. LV,NV 89121. Coming soon Wholes debut LP.

DO YOU WANNA trade tapes. My list is mostly S/E HC. Also have video list including Slapshot, Project X, Side by Side, Beyond, Straight Ahead, Nagative Approach, etc. Write: Mark, 421 Bradford Road, Brighouse, West Yorkshire, HD6 4BT, UK.

DEUTCHBEATLES!!! Want to hear Beatles covers in German? Plus other strange recordings by this sickening band that has a man named Poops in it. Send $7 to receive their cassette album "DesAulnes UberAlles" on a pretty good quality home-made tape. Deutchbeatles, 2100 Claremont #6, Montreal, Quebec, H3Z 2P8.

IN TOUCH - Columbus hardcore demo. Positive hardcore from the midwest, formerly known as Threshold. 5 songs with lyric sheet. Quality recording. Band contains members of Upon Instinct, Equality for All, and Black Sheep Squadron & Naugahyde Nation. Send $3.50 ppd. to Jack Buchanan, 5599 Dumfries Ct., Dublin, OH 43017. Peace to Prophets of Rage.

TAPE TRADERS WANTED: Any type of music; punk, hardcore, metal, ska, oi!, reggae, industrial, nearly anything. Your list gets mine. Sean, PSC #1 Box 4768, APO AA, 34001, USA.

CORROSION OF CONFORMITY video. Va Beach Va 4/7/90 show and interview. Excellent quality with digital effects. Total time 95 min. $20 caswh or money orders only. J Salvatore, 914 Cross St, Philadelphia, PA 19147.

JANE'S ADDICTION VIDEOS. Sacramento 5/30/91, great quality & unbelievable concert. 70 min, $16 ppd (cash or MO). Many other Jane's for sale/trade. Looking to acquire thru trading quality videos of Chili Peppers, Smashing Pumpkins, GG Allin, Poster Children, NIN, PE. Send for free list. PDL, 9715 N Milwaukee Ave #183, Des Plaines, IL 60016.

SEND ME VIDEO of your band and get on Tampa Bay's best and craziest community access show that thousands watch! Film yourselves playing, interviews, or anything! You'll receive a copy of the final show! Not for profit, just for fun and exposure! Call Matt (813)391-0457 or send your tape to Haunted Faucets, 12337 79th Place, N., Seminole, FL 34646.

MISFITS, SAMHAIN video compilation. Misfits includes Braineaters, Halloween, Flipside, Complete, Goleta. Samhain includes Baltimore '86, Baltimore '85, Indiana '84. Both come with sleeve and case. $14 ppd. each send to: Chirp, PO Box 206, Glen Carbon, IL 62034. Checks payable to Ben Armstrong. Also available: Danzig studio outakes comp. 10 songs, $7. Will trade for: Soundgarden, Nirvana, Halo of Flies, Godflesh.

GISM "High Price Killer" with official bootlegs and all enclosures (12 copies) or "Ching Chang Chong" Jap comp tape, 28 groups and a 17 page booklet (in Germman). 6/7 dollar ppd without/with booklet. Posteblume c/o Oliver Schoettler, Oleanderweg 45, DW-5450 Neuwied 23, Germany.

CHEAP VIDEOS Go with us for videos of Bad Religion, Bullet LaVolta, Fugazi, All, Descendents, Soulside, GG Allin, Johnny Puke, Janes Addiction, Rollins, E Neubauten, DOA, Nomeansno, Meatmen, Misfits, GI, and more. Send SASE to Wrong Conclusion Video, 151 1st Ave Box A, NY, NY 10003.

NEW VIDEOS Ask for our new stuff from Coffin Break, Jawbreaker, Screeching Weasel, Bad Religion, Nomeansno, Patti Smith, Rollins (spkn. wd.), Dwarves, Helmet, Snuff, Jesus Lizard, Operation Ivy, Green Day, Firehose, Soundgarden and more. Send SASE to Wrong Conclusion Video, 151 1st Ave Box A, NY, NY 10003.

TOXIC TRAMPS Graveyard 20 minutes of deadly hypnotic rocknroll cassette now available $3 US/$4 foreign orders. Rob Dull, PO Box 601, Rockford, IL 61105.

COLLISSION PRODUCTIONS "Our Earth Is Bored" comp tape is out. Grind, crust, thrash, punk. Hellnation, Resist, Hiatus, MOM, Chaotic, etc. 60 min $3 ppd. David Cammal, 43 Rue Leo Lagrange, 13200 Arles, France. No profit!

KINGFACE- ATT'N DC folks: I;m looking for a video copy of Kingface on "Rockin' DC", can you help? Call Joe Hunter: (703)560-6711 in December or write: PO Box 195, Tulsa, OK 74171. I'm also interested in anything else Kingface related (like that poster hanging in Y&T Records). Jimmy, Springheel Jack (and your hair) are both headed for world domination. I love you and am proud of you.

TOXIC TRAMPS - Armed & dangerous, 20 minutes of space rock-n-roll. Cassette now available. $3.00 US, $4.00 foreign orders. Rob Dull, PO Box 601, Rockford, IL 61105.

BEDLAM COURT (featuring ex-members of Kwik Way, Naked Lady Wrestlers, Twitch, and The Speed Queens) 5 song cassette is available now for $5 (or $6 overseas). Write to: PO Box 21422, Oakland, CA 94620.

YO! VIDEO STUDS: I'm not that stocked but I'd like to trade. I have: Kiss, Shuder to Think, Jawbox, Nation of Ulysses, Volcano Suns, and King's X (who rule). J. Hunter, PO Box 195, Tulsa, OK 74171. Especially want Dwarves at 9:30 Club in DC Oct. '90.

NAUSEA AND BORN AGAINST video from Philadelphia 11/15/91. Excellent quality, great show, total time 100 min. $20 cash or money orders only. J. Salvatore, 914 Cross St., Philadelphia, PA 19147.

TOXIC TRAMPS - Under the Influence, rockin' hard 14 song cassette now available. $4.00 US, $5.00 foreign. Rob Dull, PO Box 601, Rockford,IL 61105.

MR BUNGLE tape-only "Bowl of Chiley" LP. Only a few hundred copies left. $10 + $2 p&h cash/MO to: Playhouse Productions, PO Box 11261, Takoma Park, MD 20913

BIO-HAZARD VIDEO with 2 live shows Brooklyn, NY 4/20/90 + Bayonne, NJ 2/17/90. Both are excellent quality with digital effects. Total time 110 min. $20 cash or money orders only. J Salvatore, 914 Cross St, Phila, PA 19147

HARDCORE & EXPERIMENTAL videos wanted for a national alternative music program - Noise Bazaar. To be considered, VHS tapes should be submitted to: WNEU/ TV, 1001 East Entry Dr., Pittsburgh, PA 15216. Tapes can also be submitted for a home-video program in production. Videos will not be returned.

TX CHAOSMONGER seeks Voivod live audio/ video. Have over 50 shows. Can trade/ sell/ buy. Send list or $1.00 (overseas: IRC). Esp. shows from '87-90 "Killing Tech.", "Dim. Matross", & any "Angel Rat" demos + tons of punk/metal. Very reliable/no scams! Will buy shirts in only (ex. cond., x-large) Write (no Skrewdriba fans/scams): Necro Joe c/o The Asylum, Houston, TX 77045, USA.

BIG DRILL CAR! Big Drill Car! Big Drill Car! Looking for good quality live audio/ video tapes of this most excellent band! Have some for trade. Glenn, 8624 Hemlock Hill Dr., Houston, TX 77083.

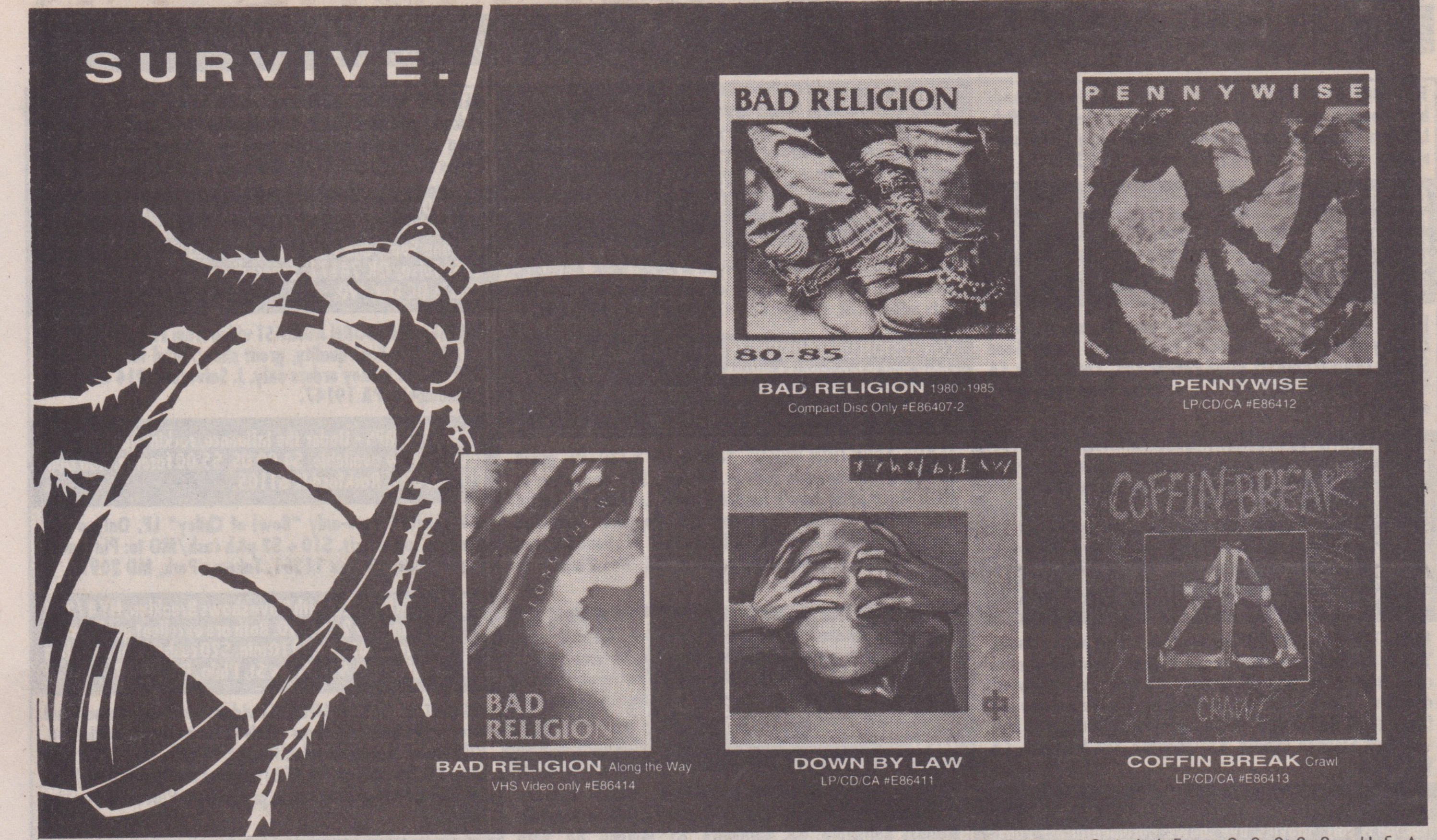
LITTLE RODENT SKULL - new album from Elmira's Rampage, Baltimore's undie fave. Sounds exactly like Stooges, Depeche Mode, Metallica, reunified Germany, more. 1986 isn't over yet! Send $4 to: Per c/o U.F.U Records, Box 33455, Waverly Station, Baltimore, MD, 21218.

HEY KID! The new Jabberjaw demo is available for $ 2 ppd. from T.H.D. Records at: 2020 Seabury Ave., MPLS, MN 55406. Cool punky shit that sounds like the Descendents beating up Screeching Weasel. Also E.B.D. zine issues #1 and 2 available from us at Homemade records. Please write us! 4012 Rhoda Way, Concord, CA 94518.

HEY - ANYONE wanna trade tapes? send me a tape with stuff you like, I'll send you one back. No lists - let's surprise each other! Mike Thompson, 857 Colleen Dr., Windsor, CA 95492.

TAPE TRADERS WANTED! Plenty of 60's to 90's punk, psychedelic, rock, and metal (not much thrash or commercial crap) to trade with others. Wanting tapes of shows or LP's by The Child Molestors, Misfits, Legendary Staradust Cowboy, Velvet Underground, Randy Holden (or anything else Blue Cheer related). Hundreds wanted - hundreds to trade! Write anytime to: Mike N., 1111 Burning Tree Ln., Knox, TN 37923. Oh yeah, Jason Duncan from Spartanturd, SC drop me a line!!

KING LOUIE KATZ. 1st 9-song cassette, "Back of the North Wind". No minimalism here, just loud glory. Painted tape cover. Chrome. $3.00 ppd. (cash, money order) to: Jordan Zadorozny, 348 Pembroke St. East, Pembroke, Ontario, Canada, K8A 3K4. (write things!).



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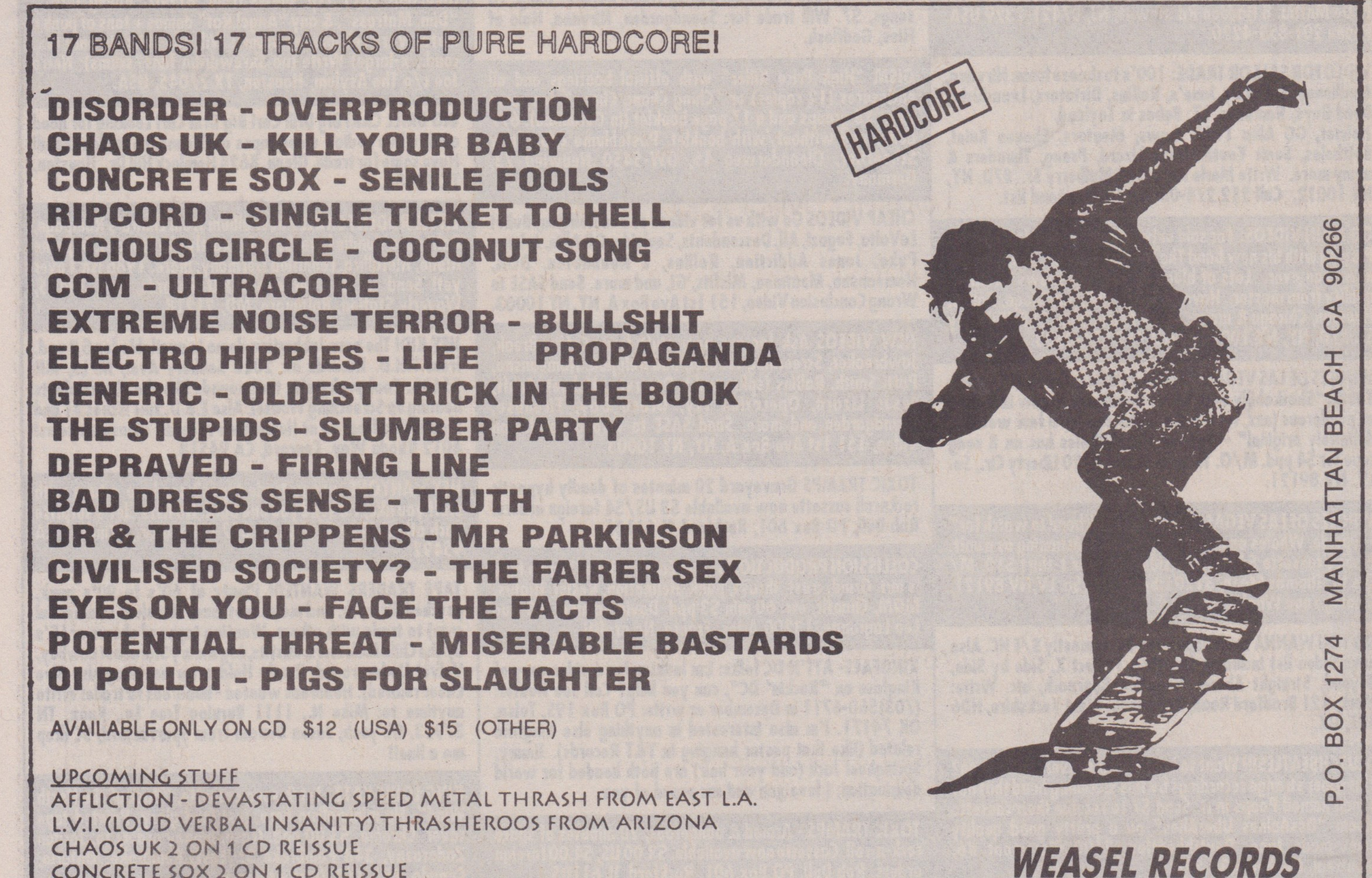

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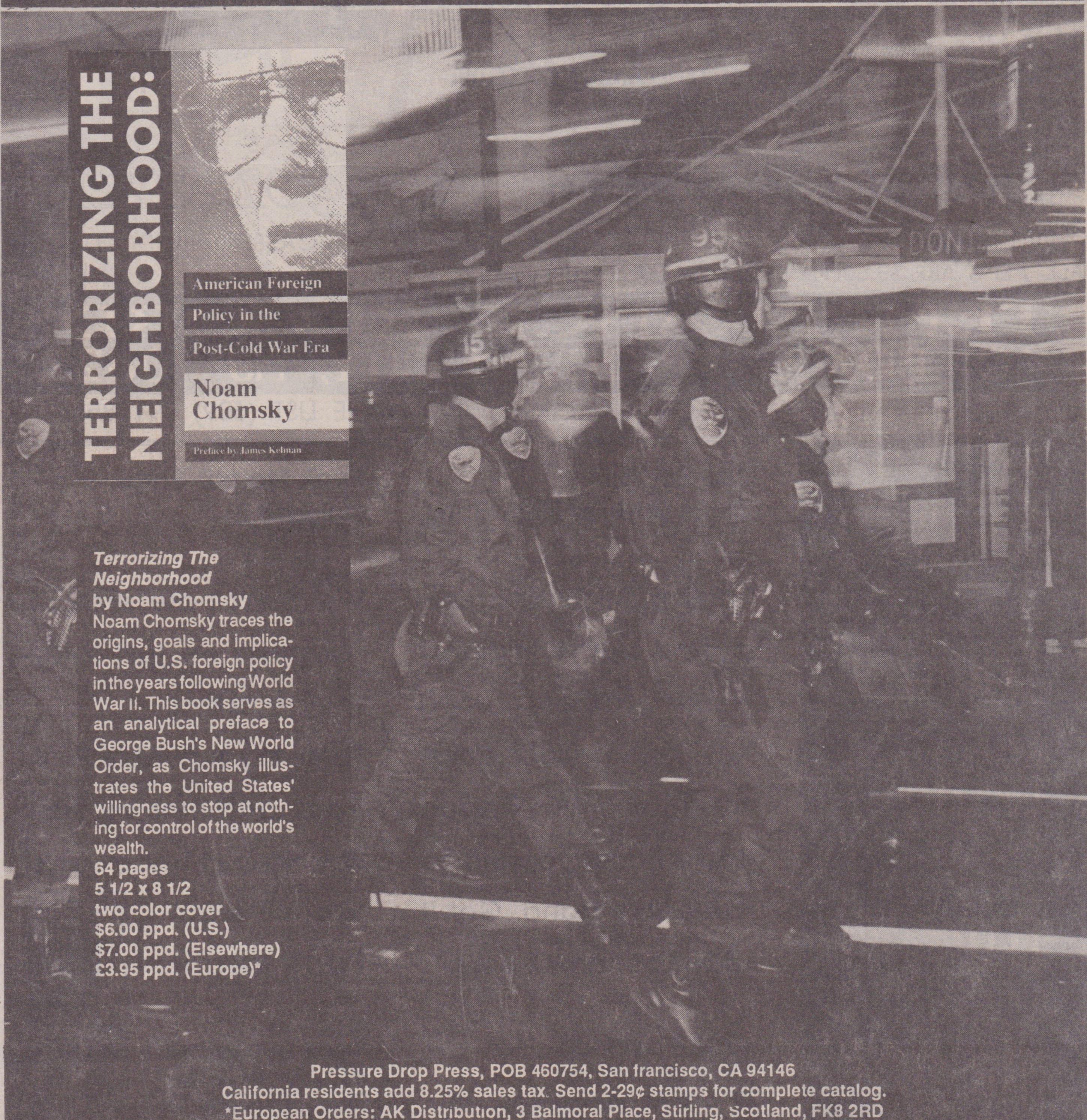
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Noam
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W Yorks, HD4

Initially it was just INSTIGATORS stuff and then it branched out with other people's records. Things then became awkward with taxes and they got onto Simon Mooney - onetime INSTIGATORS guitarist - and we realized that the next step of the
DSS would probably be to hassle us. Obviously we'd the need to tighten things up a bit...

MRR Have you finally flogged the INSTIGATORS horse dead?

AT: Hopefully, but sadly other people are still trying.

MRR: Who?

m not prepared to mention names but there are
ain people who want to make a fast buck out of
GATORS. Not any of the ex-band members but
ple who have and are in the process of releasing
gy records which we wouldn't touch with a
ge-pole!

R: So you've no control in preventing this from
ppening?

: Yes and no, but if we're not prepared to recog-
e nor distribute it then that should mean some-
ng in itself. Primarily we're talking about the latest
e album which Full Circle turned down the offer
releasing. It's definitely not where we're at! It's
v the 90's and INSTIGATORS finished for me in
!

How would you react if some-
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you feel any affinity with other labels,
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our of Europe with PARADISE LOST who are on
lle Records?

should help one another out. Hammy of

For instance, the shakiness of some distributors who even when we ask for more records/cassettes to be sent for our mail order seem to lack any real urgency in replying. That has an effect especially if people have sent money to us and placed an order. But that's way out of our control...

MRR: Do you have a certain criteria for bands whom you hope to release material by?

AT: Energy!!! Obviously they must play good music with decent lyrics. We don't want stupid bands and it goes without saying that we wouldn't release anything sexist or racist. We're not a novelty item label - we want to see people grow and develop and hopefully we will as well. We also want enthusiasm and a determination for bands to get up and do things on their own—an independence to get off their fucking arses and get gigs and generally hassle... In the UK there are so many bands but not enough money to release records by all of them. It's really refreshing when an unknown band has the initiative to release a single themselves first and show a commitment to what they're doing. They must also look much further than the end of their next gig because a lot of bands have a tendency to view releasing a record as the "highspot" of the "career". We want people to set their sights much much higher!!! A prime example is WANTON THOUGHT who sent us some demos which we liked, but at that time we weren't prepared to do an album by them. WANTON THOUGHT had the get up and go and they recorded a 7" which Boss Tuneage Records eventually re-

based

It's the same with SANITY ASSASSINS - they've released two 7" singles in the USA, plus a 7" EP in

distribution overseas accounts for a lot of our sales.

MRR: To what extent would you like to see the production and distribution of records improved?

AT: Perhaps a more relaxed approach on the part of larger "indie" distributors in their attitude towards smaller ones. They seem hot on getting the money that they're owed but not to part with the money they owe. Obviously that's real business acumen. But having said that, it must be difficult for someone like SRD who grew quickly to keep control of all their labels, employ people and other things. I wouldn't criticize SRD for being too business like because out of all the larger "indie" distributors they're probably the fairest and most accessible.

MRR: So how wicked are the major labels?

AT: Apart from the obvious connections with certain labels being part ot conglomerates that manufacture nuclear defense mechanisms, they haven't done themselves many favors as of late. They recently had a meeting to discuss the idea of dropping the price of CDs to below 10 pounds ($16), but it was rejected. Yet "indie" labels press CDs and sell them for 6 pounds ($11). For instance, the DAG NASTY "Can I Say" and "Wig Out at Denko's" CDs put out by Dischord via SRD.

MRR: Do you view Full Circle as being part of any "A & R" superstructure?

AT: No! We do all that in house - virtually everything we do is involved with people based in Huddersfield - whether it be people doing artwork, type-setting, taking pholos or using local recording studios. We try to handle as much of that for our own peace of mind. From previous experiences, we'd prefer to do it ourselves — if something

doesn't get reviewed then that's down to us and it's our fault rather than relying on someone else.

MRR: Have you deliberately kept the running o
the label within the confines of your locality?

AT: Not necessarily because we're looking fur-
ther than that but we're happy with those
around us. Because we've worked with them
over the years and we can trust them.

MRR: Will you ever resurrect your singing "ca-
reer"?

AT: I doubt that I'll ever do anything full-time
over the next few years but there's a couple
things coming up that are studio projects. Firstly
"band" called CAPABILITY GREEN that we
together and recorded an album's worth of st
That should be released within the next six mont
I'm also supposed to be doing an album with To
Hiroaka from Japan during early 1992. We
leased a 7" with him in 1990 and now he's base
France - so hopefully it'll be easier to work som
thing out.

MRR: From Huddersfield Sucks 'zine to Full Circ
along with your days with the "mighty" XPO
and INSTIGATORS - what have you learnt over t
last decade?

AT: "Everything that goes around, comes aroun
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background who aren't exactly teenagers
You and me have a combined age of fifty s
years. Hardcore music does have a longevity an
people should always remember that!

Andy Turner also operates Full Circle Mo